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# ARCHITECTURAL ILLUSTRATIONS

OF THE

# Principal Mahometan Buildings of Beejapore.

EXECUTED UNDER THE DIRECTION OF BARTLE FRERE, ESQ., B. C. S.

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*Published under the Patronage of the Honourable East India Company,*

BY CUNDALL AND DOWNES,

168, NEW BOND STREET.

1859.

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# ARCHITECTURAL ILLUSTRATIONS

OF THE

# PRINCIPAL BUILDINGS OF

# BEEJAPORE.

THE MEHRAB OF THE JUMMA MUSJEED.

*Published under the Patronage of the Honourable East India Company,*

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# THE GOL GOOMUZ AT BEEJAPORE.

THE Tomb of Muhammed, commonly called the "Gol Goomuz," is not only the moſt important of the buildings at Beejapore, but is alſo one of the moſt remarkable domical buildings to be found in any part of the world.

It was erected by the ſovereign whoſe remains it was deſtined to enſhrine, between the years 1629 and 1660; but does not ſeem to have been quite completed at his death, and, of courſe, has been left untouched by his ſucceſſors.

It conſiſts of a ſquare apartment meaſuring 135 feet each way. At the height of 57 feet from the floor-line it begins to contract by an arrangement of pendentives, as ingenious as beautiful, to a circular opening of 97 feet; on the platform over the pendentives is erected a dome, ſemi-elliptical in outline, but circular in plan, 124 feet in diameter, leaving a gallery more than 12 feet wide all around. The internal height of the dome is 175 feet, the external to the apex, 198; its general thickneſs is about 10 feet; at the apex, however, it is nearly 18 feet: yet, if the tradition of the place can be depended upon, it was built wholly without centering.

The moſt ingenious and moſt novel part of the conſtruction of the dome is the mode in which the lateral thruſt is counteracted. In the Pantheon, and in European domes generally, this is counterbalanced by a maſs of maſonry in the haunches, as is alſo the caſe in bridges. This maſs, however, entirely deſtroys the outline, and is, to ſay the leaſt of it, a very clumſy piece of maſonry. Here the object is accompliſhed by hanging the weight inſide; the maſſive pendentives having a tendency to fall inwards act as ties, and effectually accompliſh the object without the poſſibility of derangement to the ſtructure, as from their arch form they are perfectly ſtable in themſelves.

The external ordinance of the building is as beautiful as the internal. At each angle there is an octagonal tower of eight ſtories, ſimple and bold in its proportions, and crowned by a dome of great elegance. The lower part of each face is plain and ſimple, pierced only with ſuch openings as are requiſite to admit air and light in that climate; and they are not a tenth of what would be required in ours.

At the height of 83 feet a cornice projects to the extent of 12 feet, nearly double what the boldeſt European architect ever attempted, and above that an open gallery gives lightness and grace to the whole ſtructure. Above the gallery is an ornamented band of fretwork, which is ſurmounted by a battlement of great beauty, relieved by eight ſmaller minarets, two on each face.

On comparing this with other domical buildings it will be ſeen that it is the largeſt in area. It covers more ground clear of ſupport than any dome or vaulted roof in the world; while it is of more difficult conſtruction, being placed over a ſquare hall inſtead of on a circular drum. Conſidered, therefore, either as a mechanical or as an artiſtic form, it muſt rank among the firſt, if, in fact, it be not the moſt beautiful as well as the largeſt domical building yet erected in any part of the world.

DIAMETER OF PRINCIPAL DOMES.

| | |
|---|---|
| Pantheon, Rome | 142 feet. |
| St. Peter's, ditto | 139 ,, |
| Sta. Maria, Florence | 139 ,, |
| Tomb of Muhammed, Beejapore | 135 ,, |
| St. Paul's, London | 112 ,, |
| Sta. Sophia, Conſtantinople | 107 ,, |
| Church at Darmſtadt | 105 ,, |

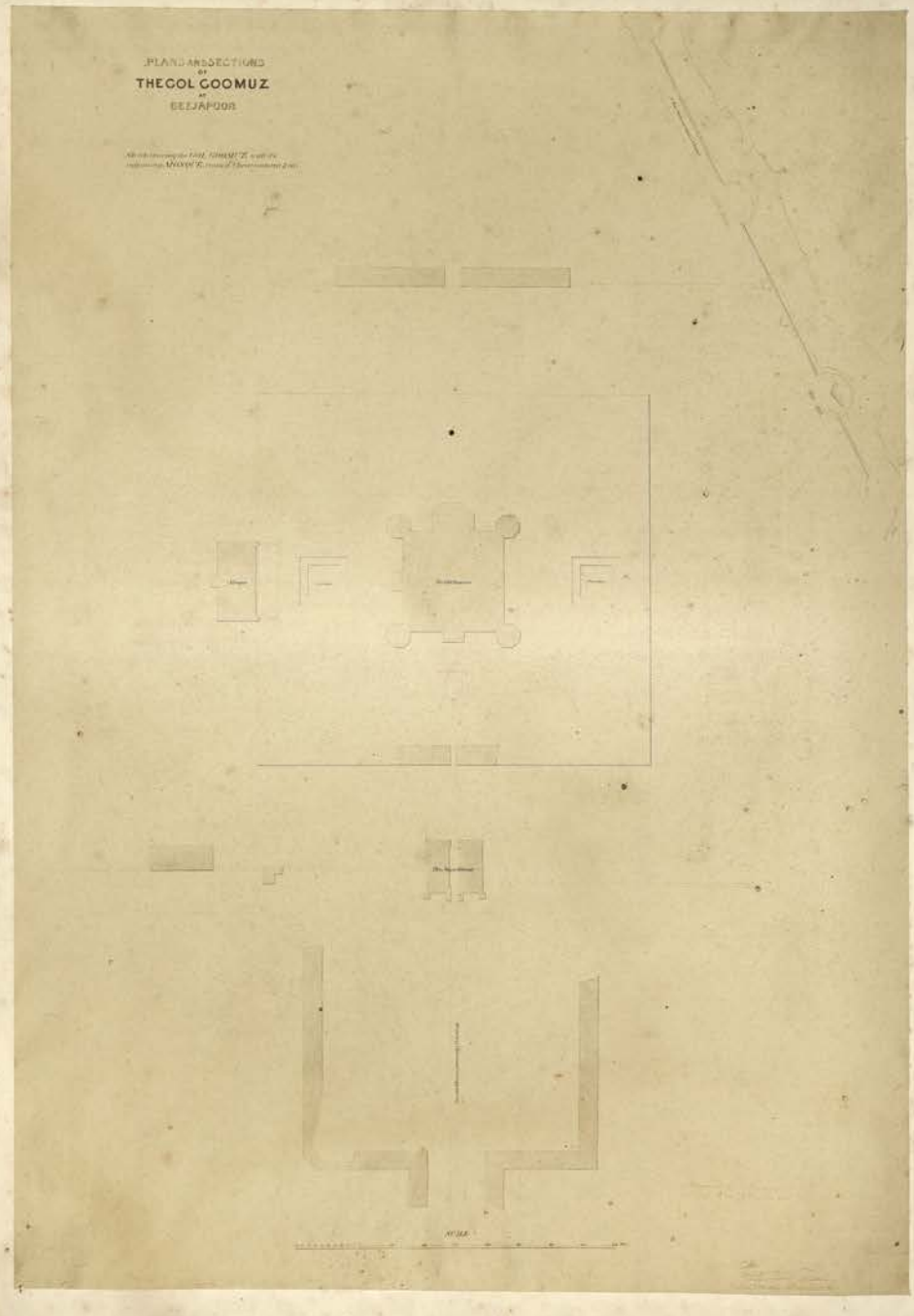
PANTHEON.

| | |
|---|---|
| Internal area of circle | 15,833 feet. |
| Internal area with receſſes | 19,086 ,, |
| Whole area of building | 27,157 ,, |
| Area of ſupports | 7,477 ,, |
| Ratio of ſupports to area | 363 ,, |

TOMB OF MUHAMMED.

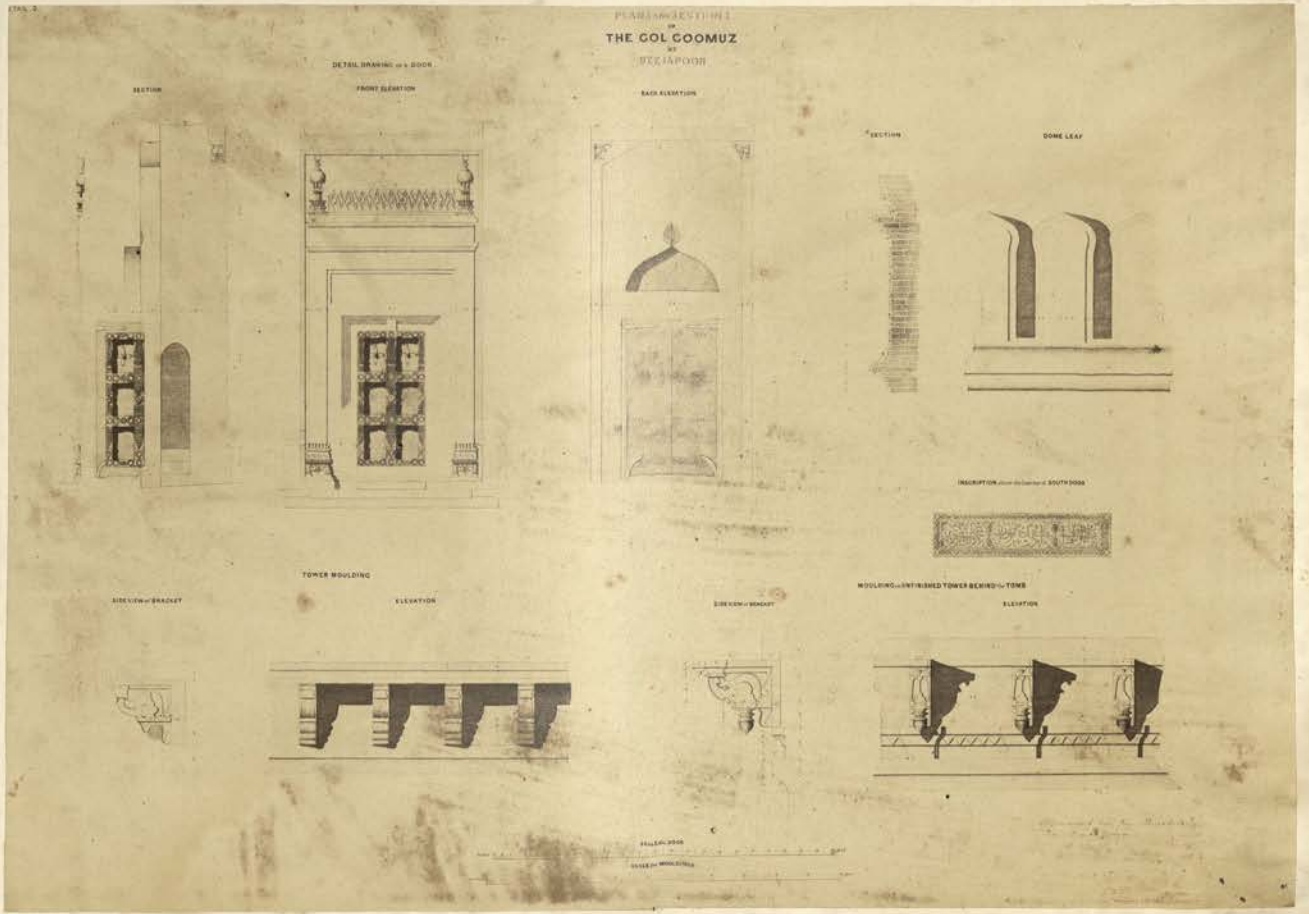
| | |
|---|---|
| Internal area of ſquare | 18,360 feet. |
| Internal ditto with receſſes | 19,371 ,, |
| Whole area of building | 24,964 ,, |
| Area of ſupports | 5,593 ,, |
| Ratio of ſupports to area | 446 ,, |

PLAN & SECTIONS
OF
THE GOL GOOMUZ
AT
BEEJAPOOR

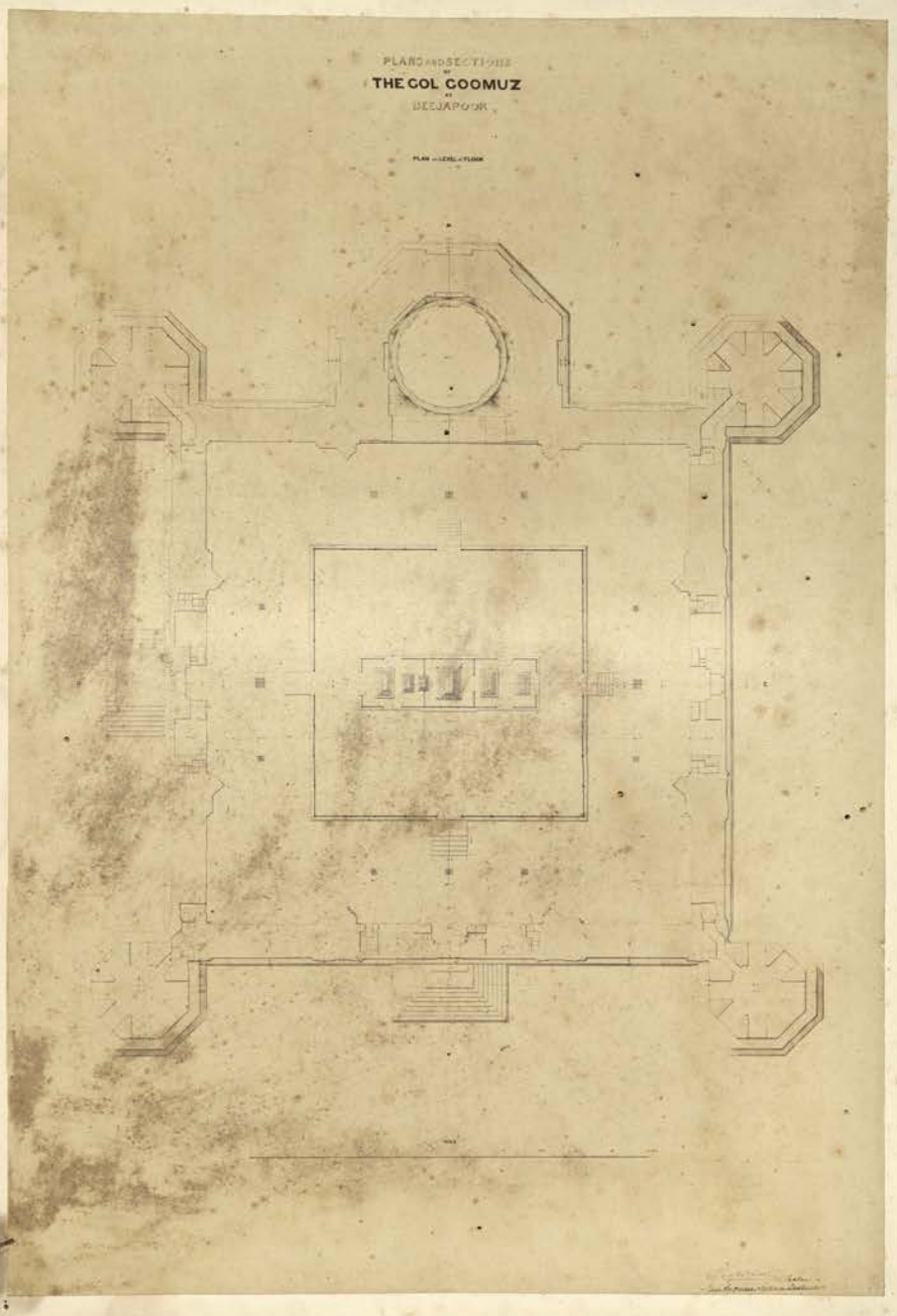


THE GOL GOOMUZ

PLAN, SECTIONS
OF
THE GOL GOOMUZ
AT
BEEJAPOOR

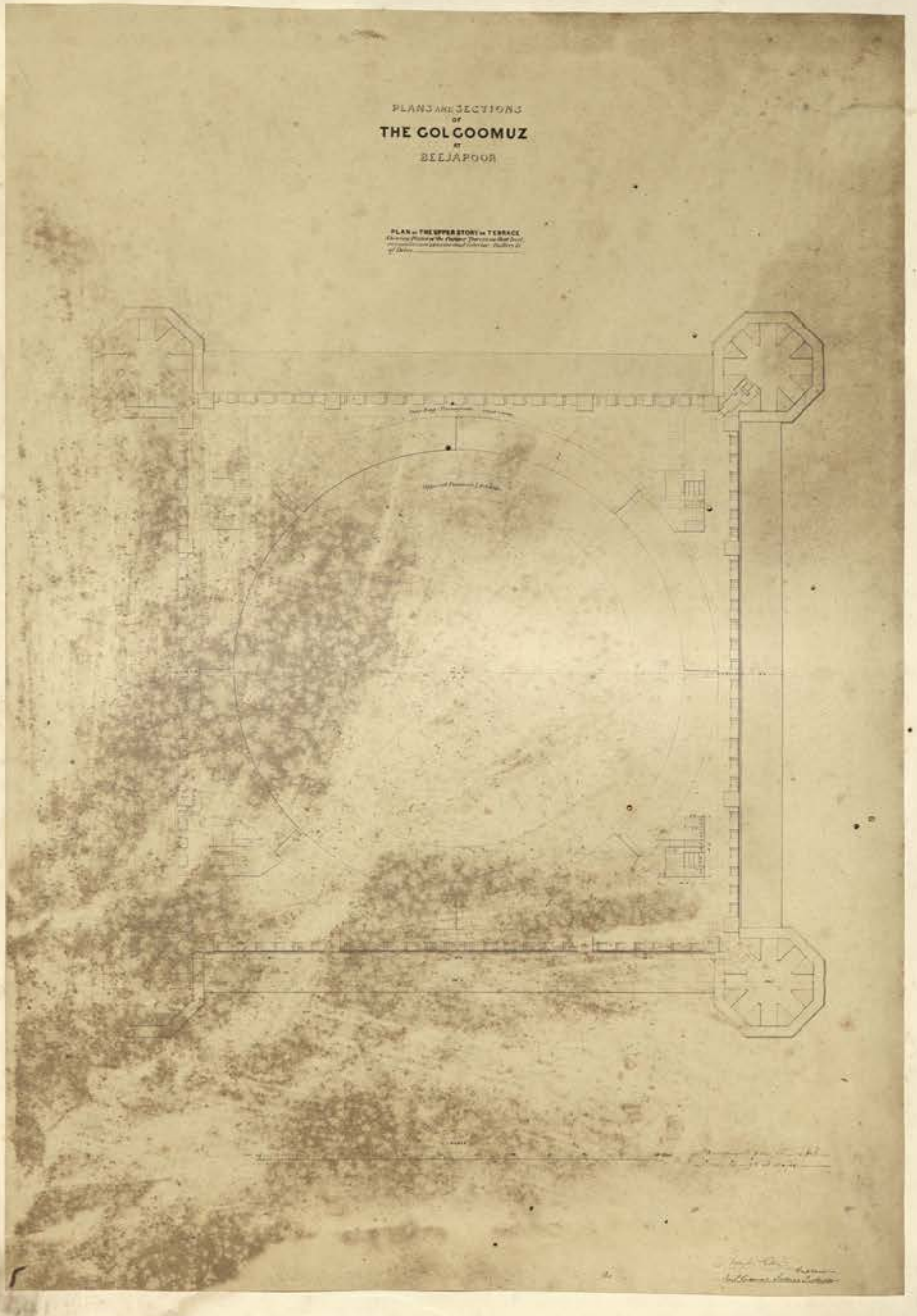


PLANS AND SECTIONS
OF
# THE GOL GOOMUZ
AT
BEEJAPOOR



PLANS AND SECTIONS
OF
# THE GOL GOOMUZ
AT
BEEJAPOOR

PLAN of THE UPPER STORY or TERRACE



PLANS AND SECTIONS

# THE GOLGOOMUZ

BELLAPOUR

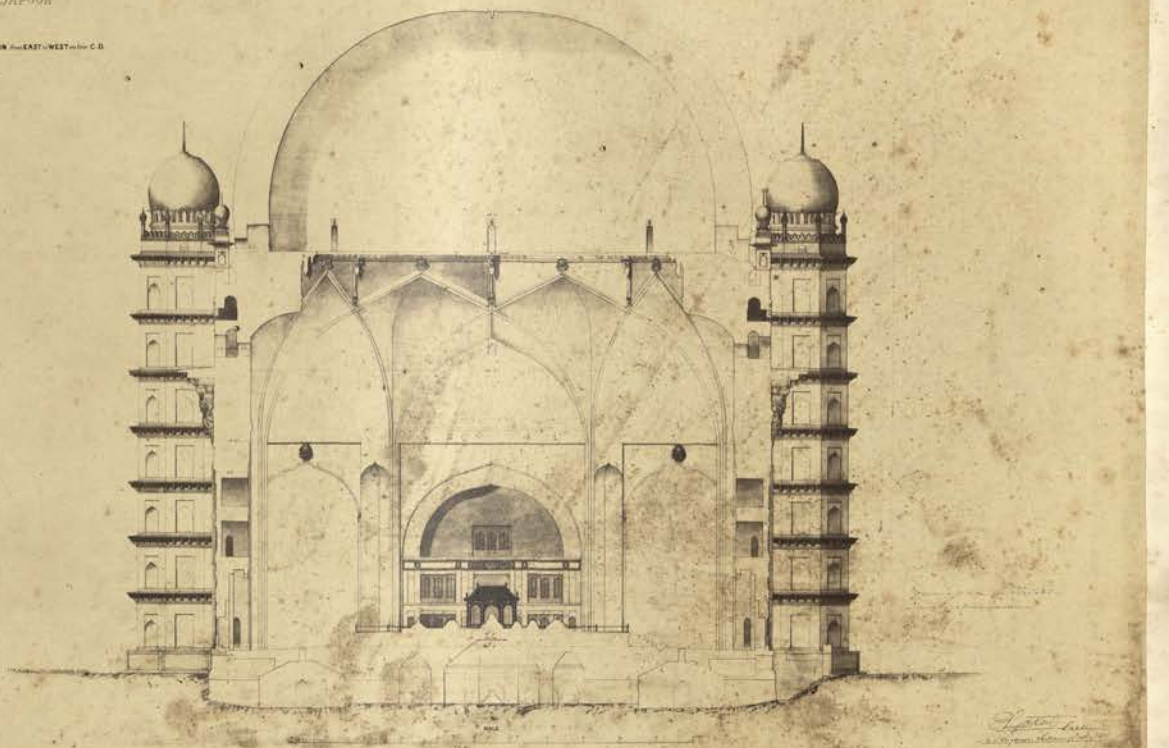
DETAIL DRAWING OF CARVED ORNAMENTS & A SMALL CHUMPTER

DETAIL DRAWING OF CARVED ORNAMENTS & A SMALL CHUMPTER

PLATE 3

PLAN AND SECTIONS
OF
# THE GOL GOOMUZ
AT
BEEJAPOOR

TRANSVERSE SECTION from EAST to WEST on line C.D.



PLANS AND SECTIONS

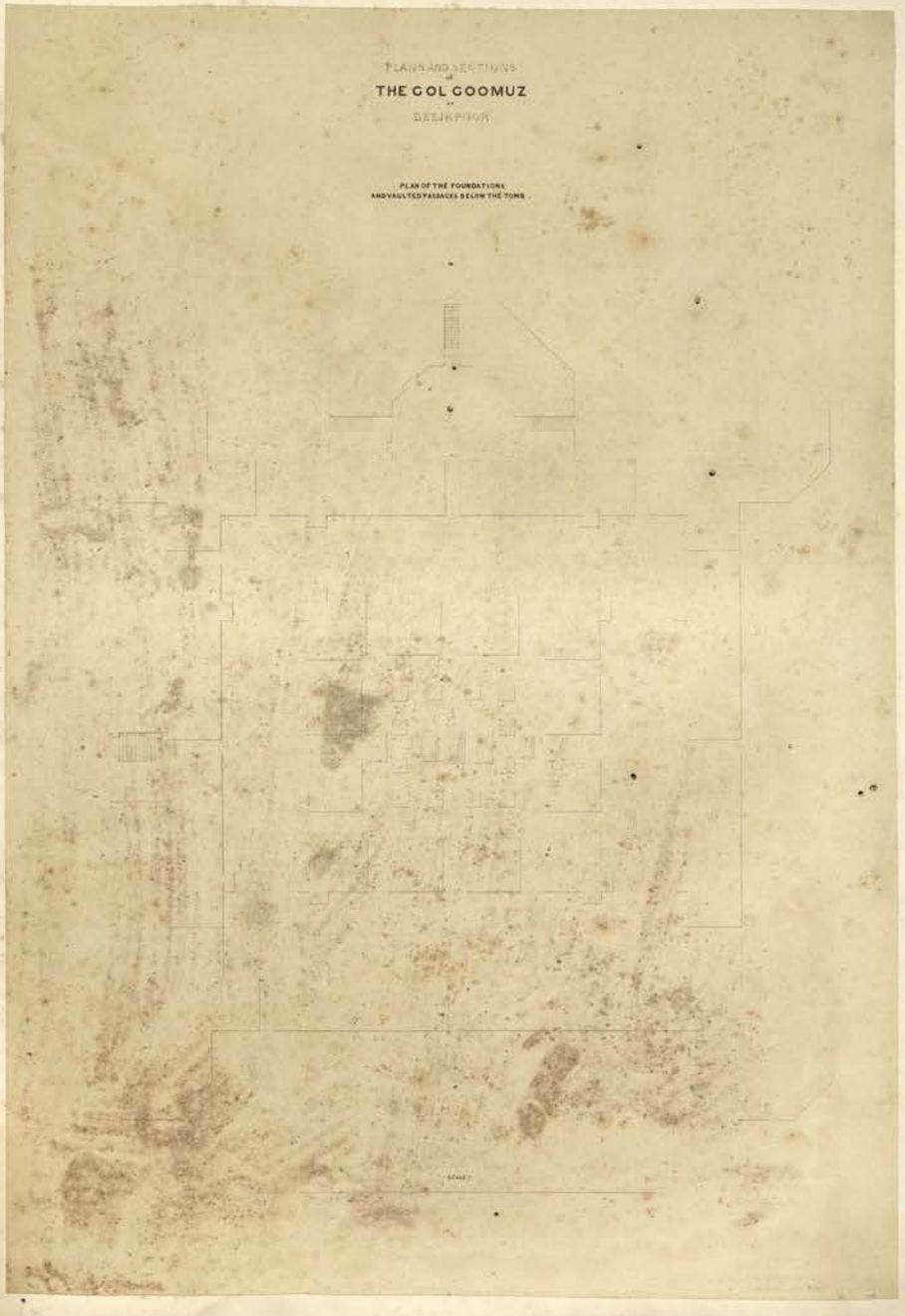
OF

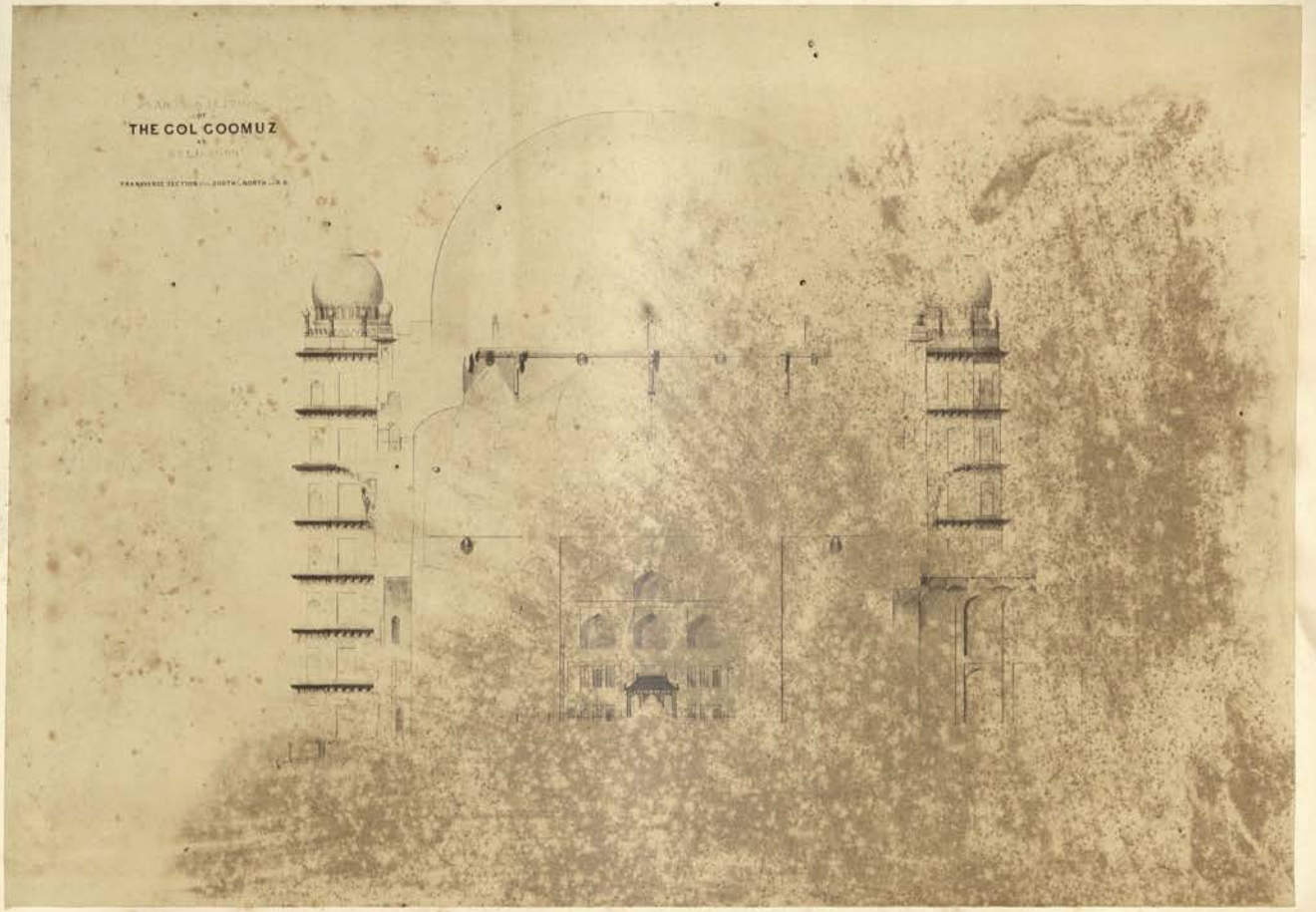
# THE GOL GOOMUZ

AT

BEEJAPOOR

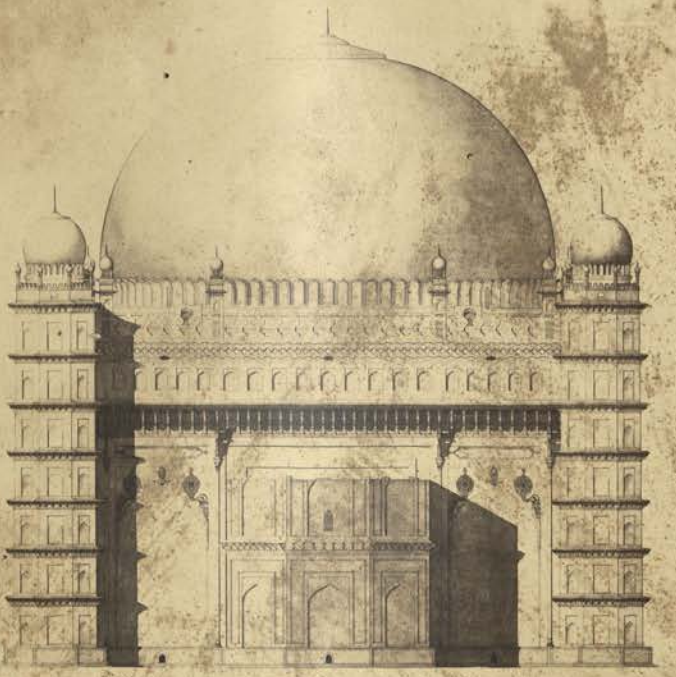
PLAN OF THE FOUNDATIONS
AND VAULTED PASSAGES BELOW THE TOMB .

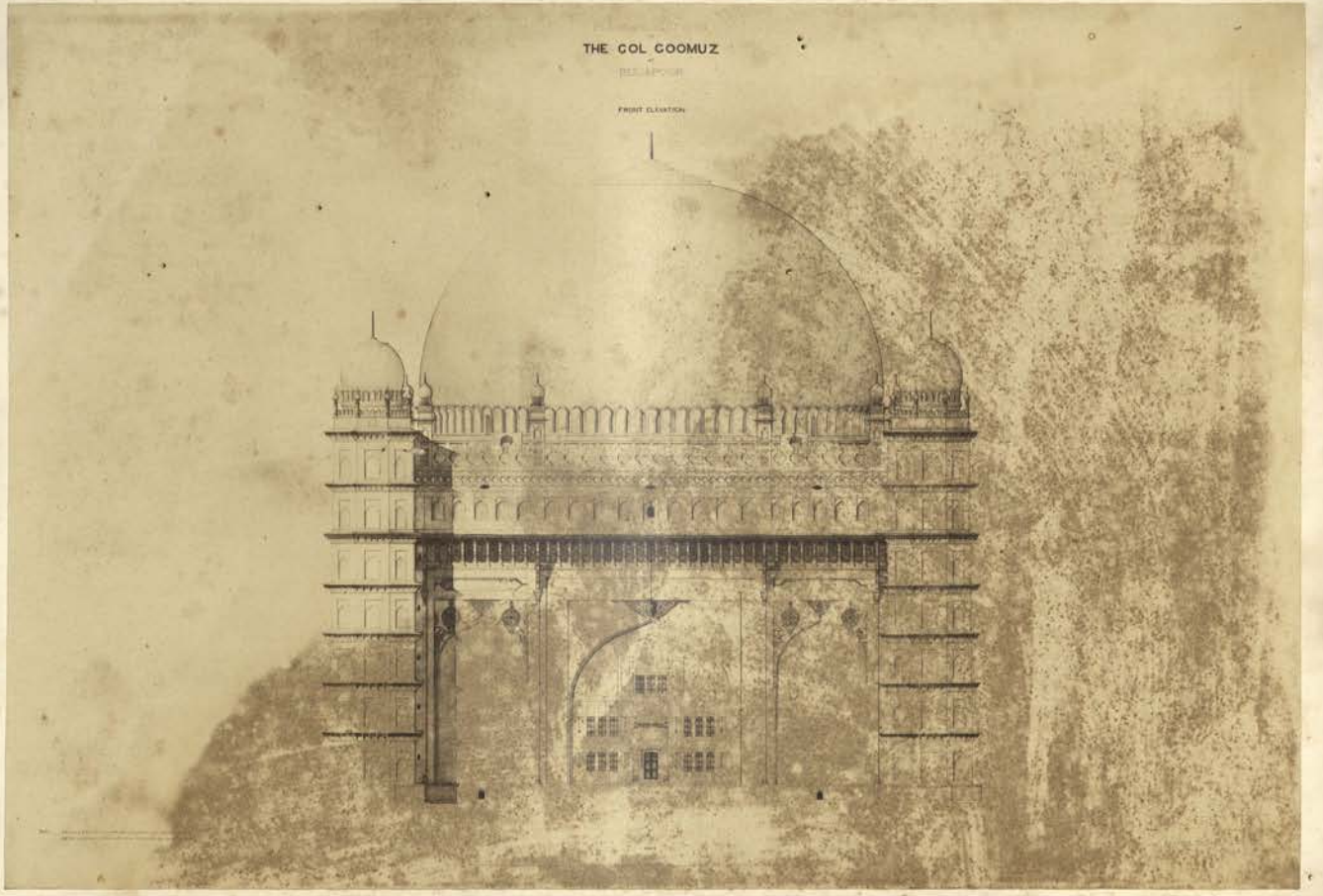



THE GOL GOOMUZ

THE COL COOMUZ

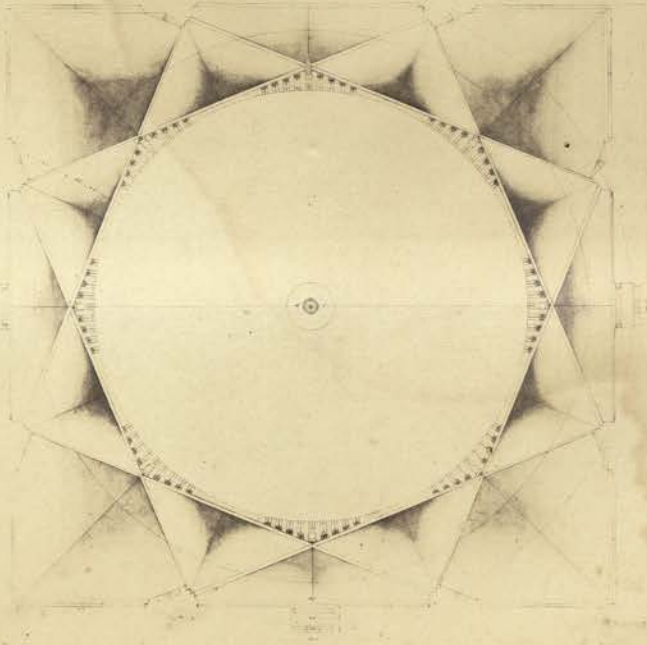
BACK ELEVATION




THE GOL GOOMUZ
FRONT ELEVATION

PLANS AND SECTIONS
OF
# THE GOL GOOMUZ
AT
BEEJAPOOR

PLAN SHEWING THE CONSTRUCTION OF THE DOME OR THE SQUARE WALLS OF THE TOMB AND THE SPRINGING OF THE ARCHES



SCALE

# IBRAHIM ROZAH AT BEEJAPORE.

THE reign of Ibrahim II. may be conſidered as the culminating point of the proſperity of the Adil Shahy dynaſty of Beejapore.

In the year 1564 his father Ali Adil Shah, having formed a confederation with the three other principal Mahometan powers of the Deccan, defeated the celebrated Ram Raj, King of Vijyanuggur, and, as his territories lay neareſt to thoſe of the defeated Hindoo monarch, he ſucceeded to the largeſt ſhare of the conquered country. On his aſſaſſination, in 1579, his ſon Ibrahim aſcended the throne, and during a long reign of forty-ſeven years was enabled to devote the greateſt part of his time to the cultivation of the arts of peace, and to the advancement of the proſperity of his empire.

The moſt ſplendid architectural monument of his reign is the tomb illuſtrated in the fourteen plates of this number. It was originally commenced in honour of his daughter Zuhrah Sultana, but deſigned alſo to contain the remains of the ſovereign himſelf, and was completed, or nearly ſo, in twelve years after its foundation.

The building itſelf is not remarkable for its ſize, being a ſquare of 116 feet each way, and its height to the top of the creſcent is nearly 113 feet. It makes up, however, for the ſmallneſs of its dimenſions by the extreme beauty and richneſs of its details. The whole of the walls are covered with inſcriptions—generally paſſages from the Koran—carved in relief with all that fanciful variety of form that Eaſtern fancy ſo much delights in, and intermixed with architectural details of the utmoſt beauty and elaborateneſs. The whole of the Koran is ſaid to be found on its walls, and almoſt every conceivable variety of Saracenic detail in its roofs and outward forms. Even the windows are inſcribed ſlabs, the interſtices of which are pierced quite through, ſo as to admit the light; and when the other inſcriptions retained the enamel and moſaic which originally relieved them, the whole muſt have formed a ſtyle of decoration as beautiful as it was peculiar.

The internal apartment, containing the tombs, is the plaineſt part of the whole, and is chiefly remarkable for its ceiling of ſtone, which is quite flat in the centre for more than twenty feet ſquare, and with only a ſlight cove at the ſpringing from the walls, covers a hall meaſuring forty feet each way, without any ſupport or any apparent conſtructive contrivance.

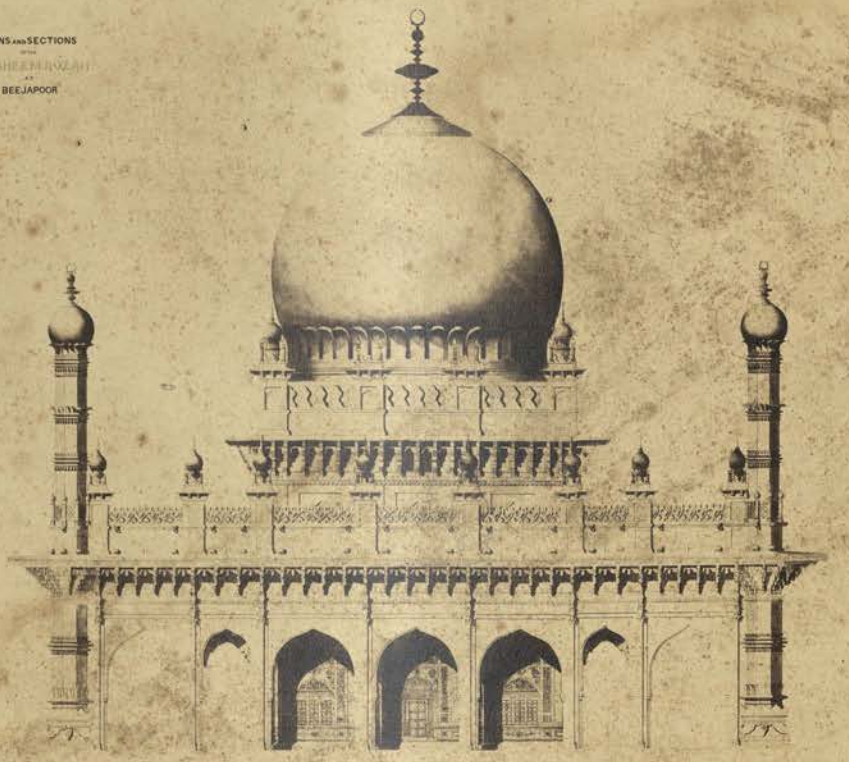
PLANS AND SECTIONS

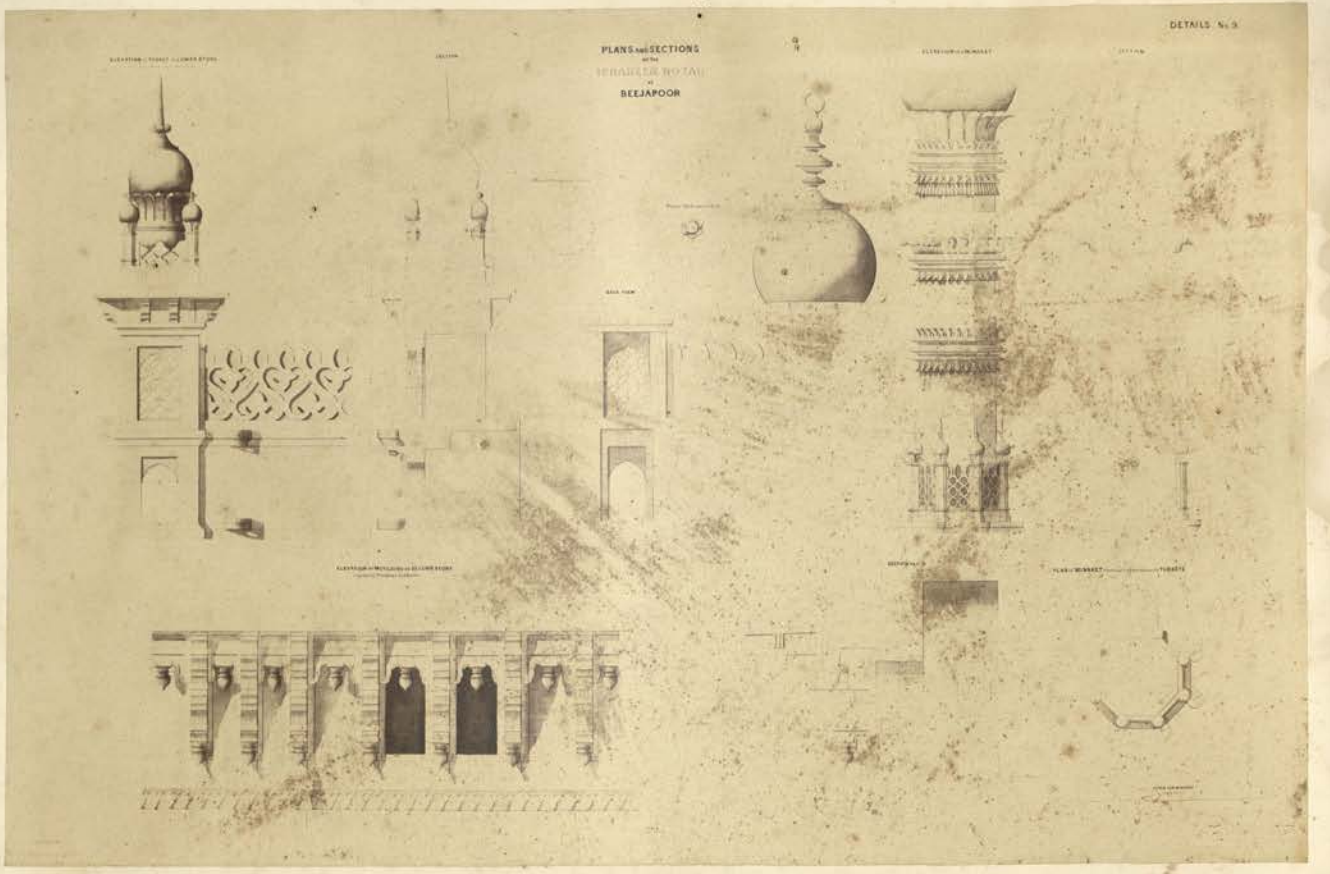
OF THE

IBRAHEEM ROWZAH

AT

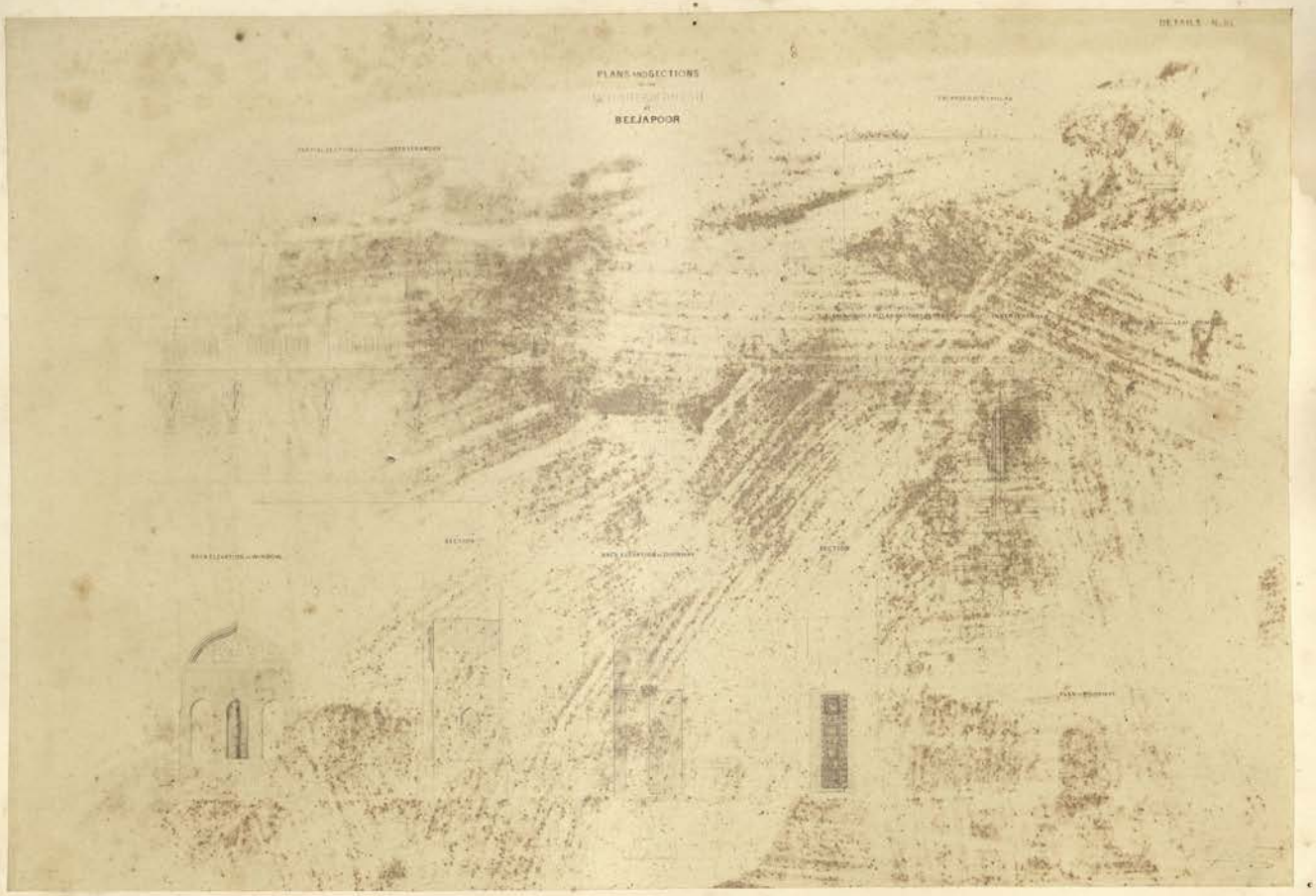
BEEJAPOOR



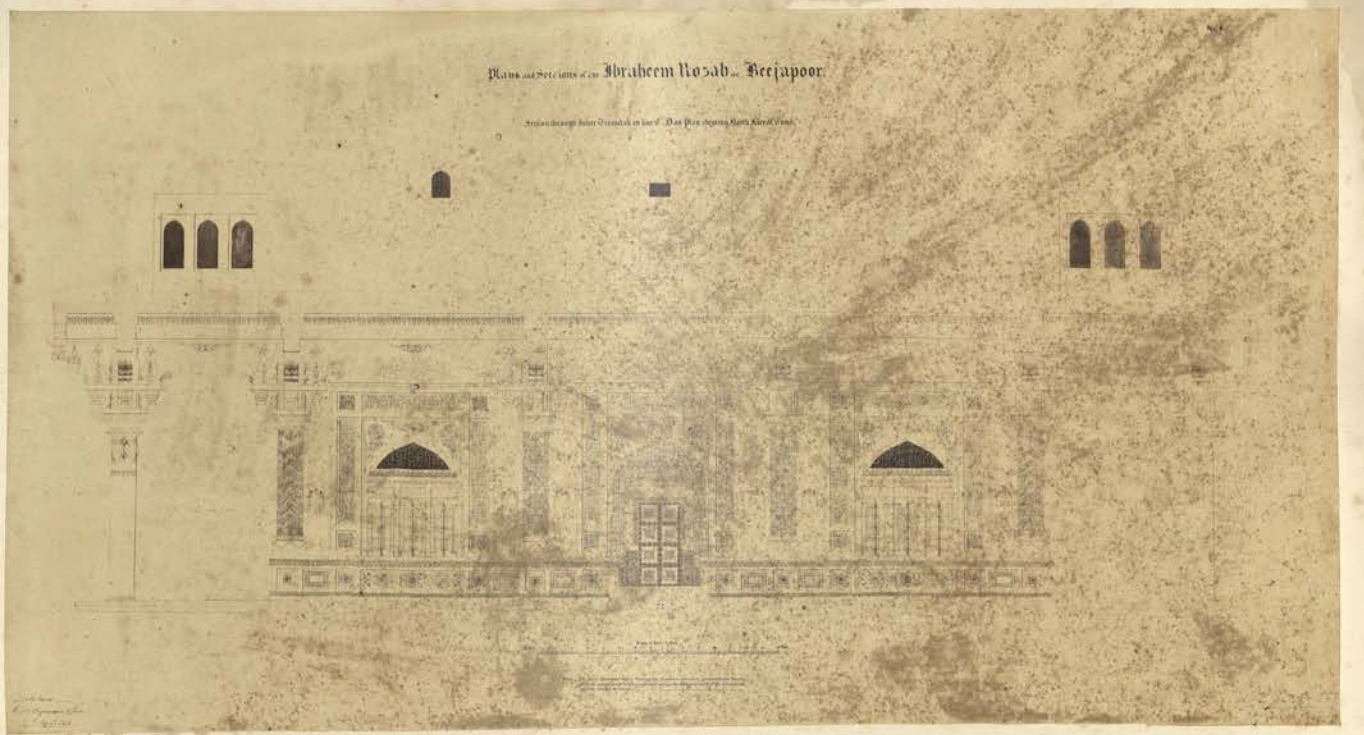

PLANS and SECTIONS
BEEJAPOOR
DETAILS No. 2.

PLANS and SECTIONS
of the
IBRAHEEM ROZAH
AT
BEEJAPOOR

TRANSVERSE SECTION


PLANS AND SECTIONS
OF
BEEJAPOOR

Plans and Sections of the Ibraheem Rozab at Beejapoor.

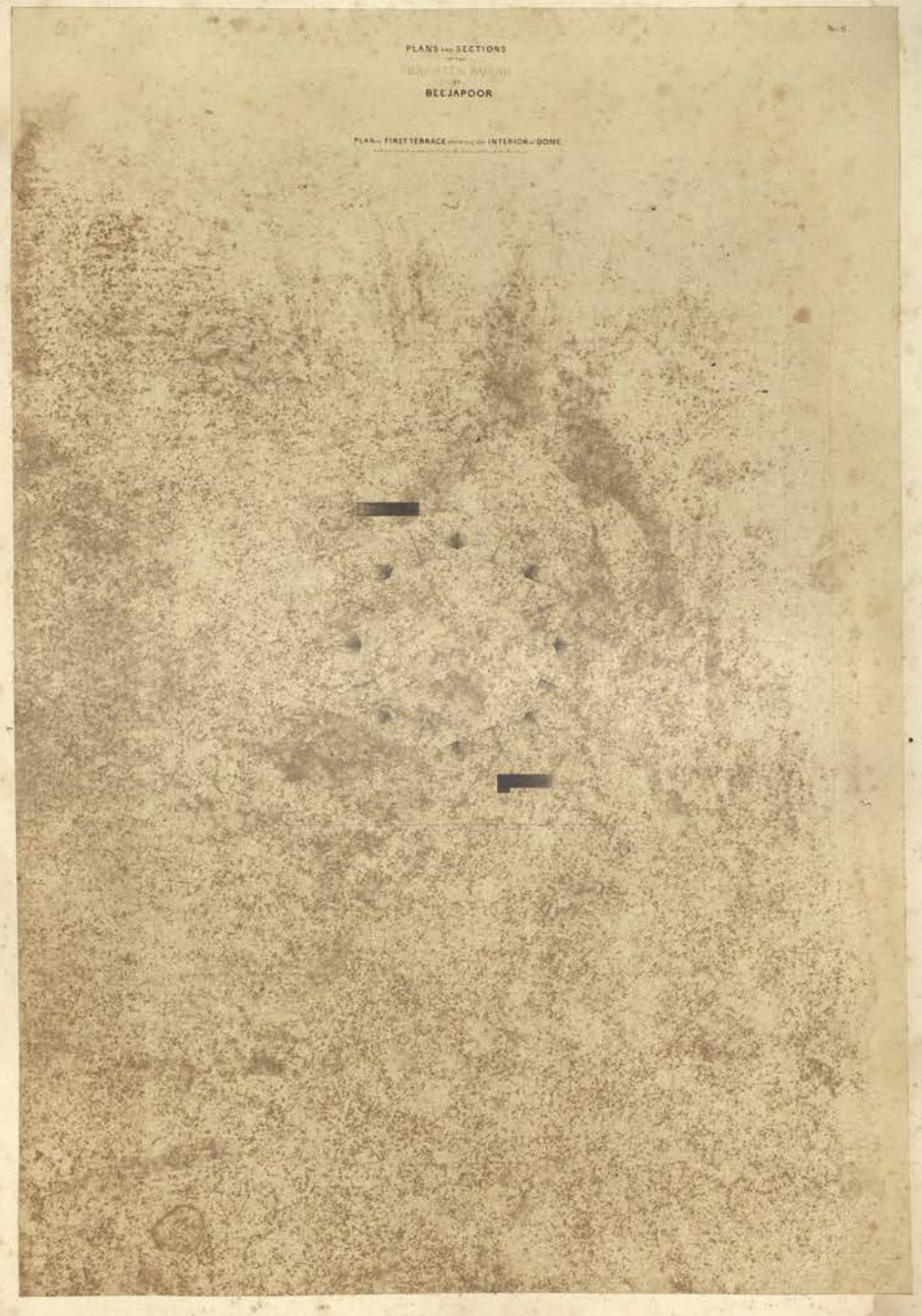


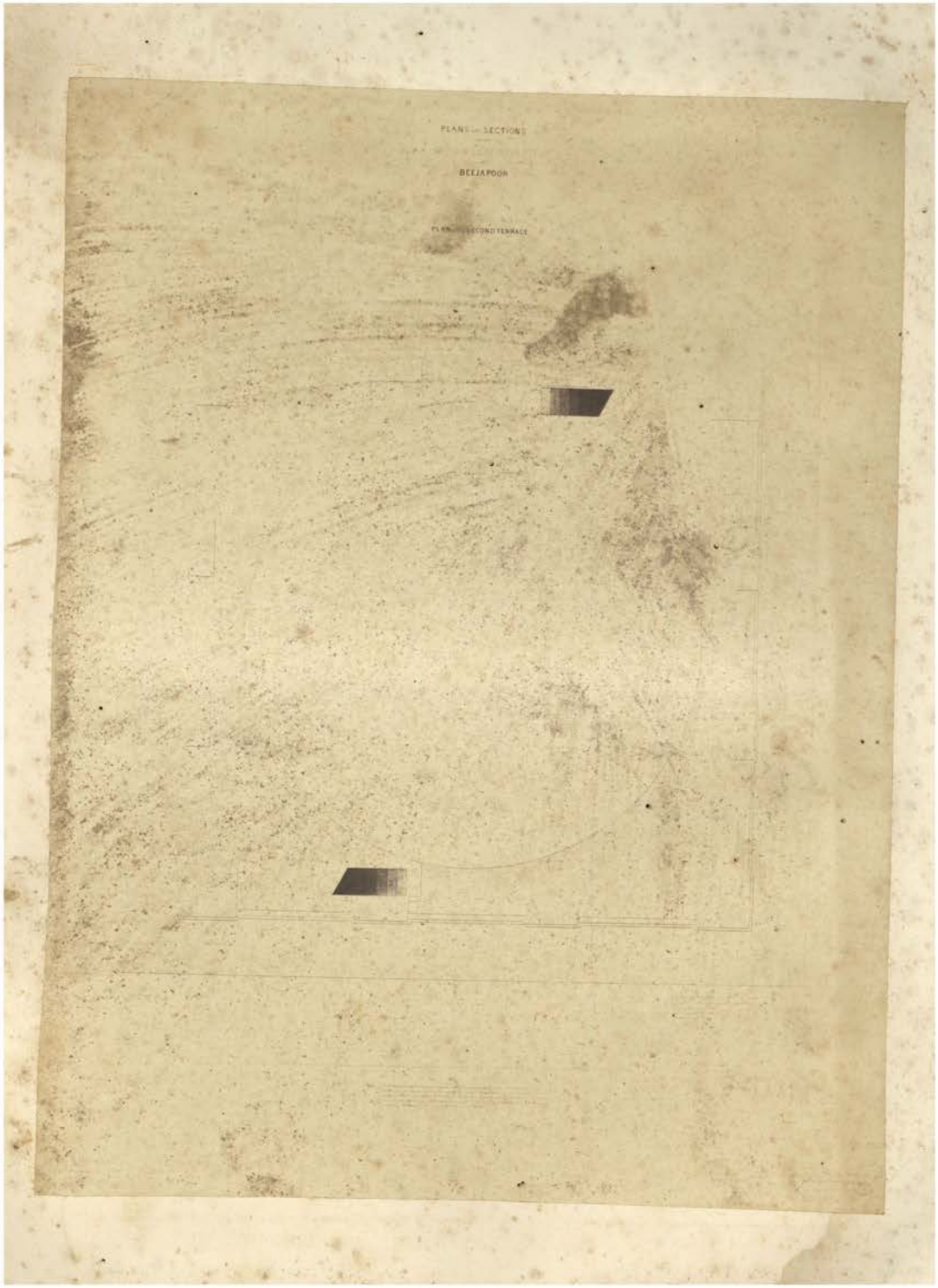
PLANS AND SECTIONS

OF

BEEJAPOOR

PLAN OF FIRST TERRACE SHEWING THE INTERIOR OF DOME




PLANS & SECTIONS
BEEJAPOOR
PLAN OF SECOND TERRACE

PLANS AND SECTIONS
OF THE
IBRAHEEM ROZAH
AT
BEEJAPOOR

DETAILS — CORNER PILLARS

PLANS and SECTIONS

BEEJAPOOR

DETAIL DRAWING of PRINCIPAL MOULDING

PLANS AND SECTIONS

BEEJAPOOR

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PLANS AND SECTIONS
OF THE
IBRAHEEM ROZAH
BEEJAPOOR.

CEILINGS OF INNER VERANDAH

CEILINGS OF OUTER VERANDAH

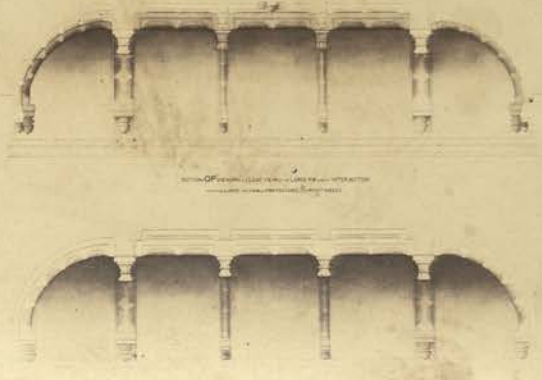
BEEJAPOOR

PLANS and SECTIONS

of

BEEJAPOOR

ORNAMENTAL FLAT CEILING of TOMB



PLAN of CEILING

# THE JUMMA MUSJEED AT BEEJAPORE.

THE Jumma Muſjeed, or Great Moſque, conſiſts of one great apartment, divided by five rows of arches in one direction and nine in the other into forty-five ſquares, nine of which are covered by the great central dome, ſeventy-five feet in diameter; the remaining thirty-ſix having each a ſmall flat domical ceiling of great beauty. This building is 258 feet by 144, in front two wings project 188 feet, ſo as to encloſe with the moſque three ſides of a court yard of thoſe dimenſions. It, no doubt, was intended to encloſe the fourth alſo by a gateway worthy of the moſque and of its poſition in front of the building.

The building was apparently commenced immediately after the fall of Vijyanagar, in the year 1564, and continued almoſt uninterruptedly till the overthrow of the dynaſty by Arungzebe, who indeed is ſaid to have commenced the unfiniſhed minarets, and to have intended to complete the building, in ſome portion of which it is eaſy to trace the degenerate ſtyle of his age. The architecture of the building is remarkable for the elegant ſimplicity of the details, and the beautiful proportions of the parts; and though it has nothing ſo ſtriking, either for ſize or conſtruction, as the Tomb of Muhammed, or ſo rich as that of Ibrahim, it may fairly rank as one of the beſt examples of the ſimple and pure ſtyle of architecture which ſo frequently characterizes the early moſques of the Mahomedans in India.

The city Beejapore, in the Deccan, is ſituated in latitude 16° 46′ N. and longitude 75° 47′ E. It firſt became the capital of an independent Mahometan kingdom in the year 1501, under Yuſuf Khan, a ſon of Amurath II. of Anatolia, who was purchaſed as a ſlave for the body guard at Ahmedabad in the year 1489, but by his talents raiſed himſelf to the poſition of an independent ſovereign, and founder of the Adil Shahy dynaſty.

He was ſucceeded by Iſmael Adil Shah, in whoſe time Goa was a ſecond time taken by the Portugueſe; but neither he nor the next in ſucceſſion, Mulloo Adil Shah, either did anything remarkable nor adorned the city with any remarkable building.

The real greatneſs of the dynaſty dates from the reign of the next ſovereign, Ibrahim Adil Shah I. During his reign a confederacy of the Mahometan ſovereigns of the Deccan was formed againſt Ram Raj of Vijyanuggur, the moſt powerful and opulent Hindoo monarch of Southern India. In the war which enſued the Hindoos were defeated, their capital taken, and the greater part of the ſpoil, as well as of the conquered territories fell to the lot of the Beejapore dynaſty, whoſe capital was ſituated neareſt to that of the conquered country.

This King was ſucceeded in 1579 by Ibrahim Adil Shah II. whoſe tomb is the moſt elaborate of the buildings in the city, though not ſo grand or impoſing as that of his ſucceſſor Mohammed, who aſcended the throne in 1626.

The next King, Ally Adil Shah II. commenced a tomb for himſelf on a ſcale of even greater magnificence than thoſe of his predeceſſors, but the troubles of his reign prevented its being completed. It ſtill remains one of the more ſplendid of the ruins of the city it was intended to adorn.

Before his weak ſucceſſor, Lecmedes Adil Shah, had attained his majority, the kingdom fell into the power of the tyrant Arungzebe in the year 1685. The ſtate ſoon after fell into decay, and the capital into that ſtate of ruin in which it now exiſts.

The principal buildings ſtill remaining in an entire ſtate are the tombs of Ibrahim II. and Mohammed—the Jumma Musjid—the Aſhur Moobaruck, and Tage Bowlee—all of which with one other very beautiful building, the Meturee Mehal, will be profuſely illuſtrated in the Seventy-four Plates of which this Work will be compoſed when complete.

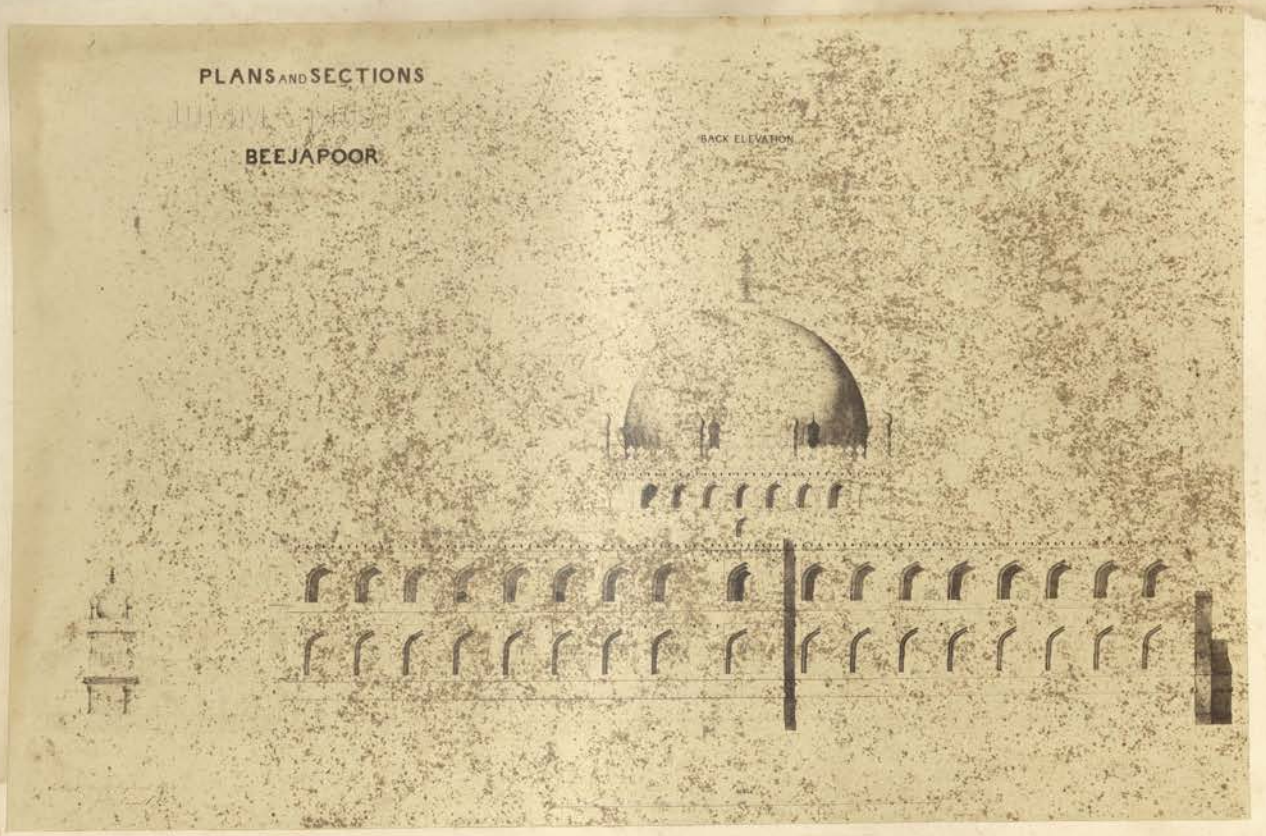
PLANS AND SECTIONS

BEEJAPOOR

FRONT ELEVATION

PLANS AND SECTIONS

BEEJAPOOR

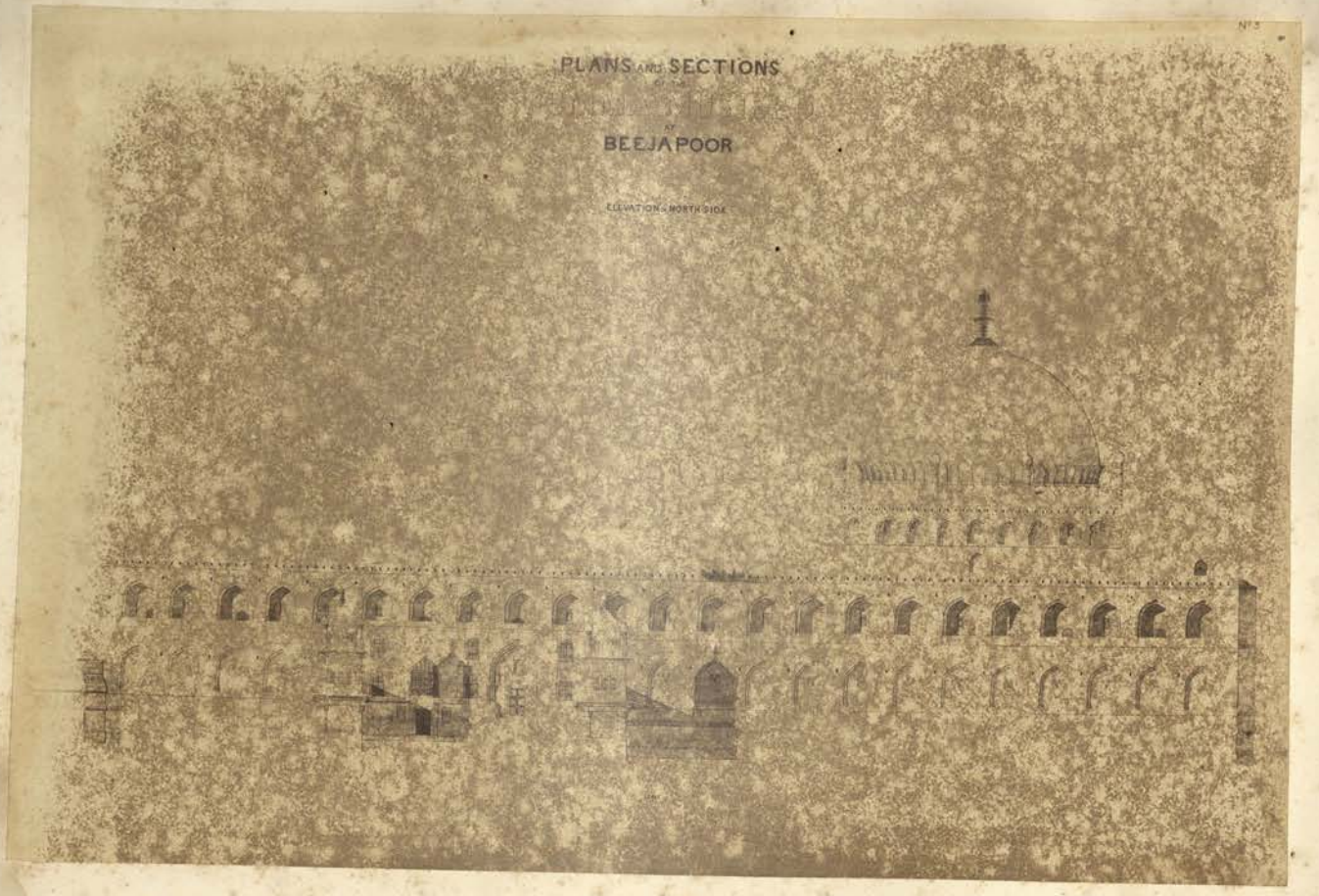


PLANS AND SECTIONS

OF

BEEJAPOOR

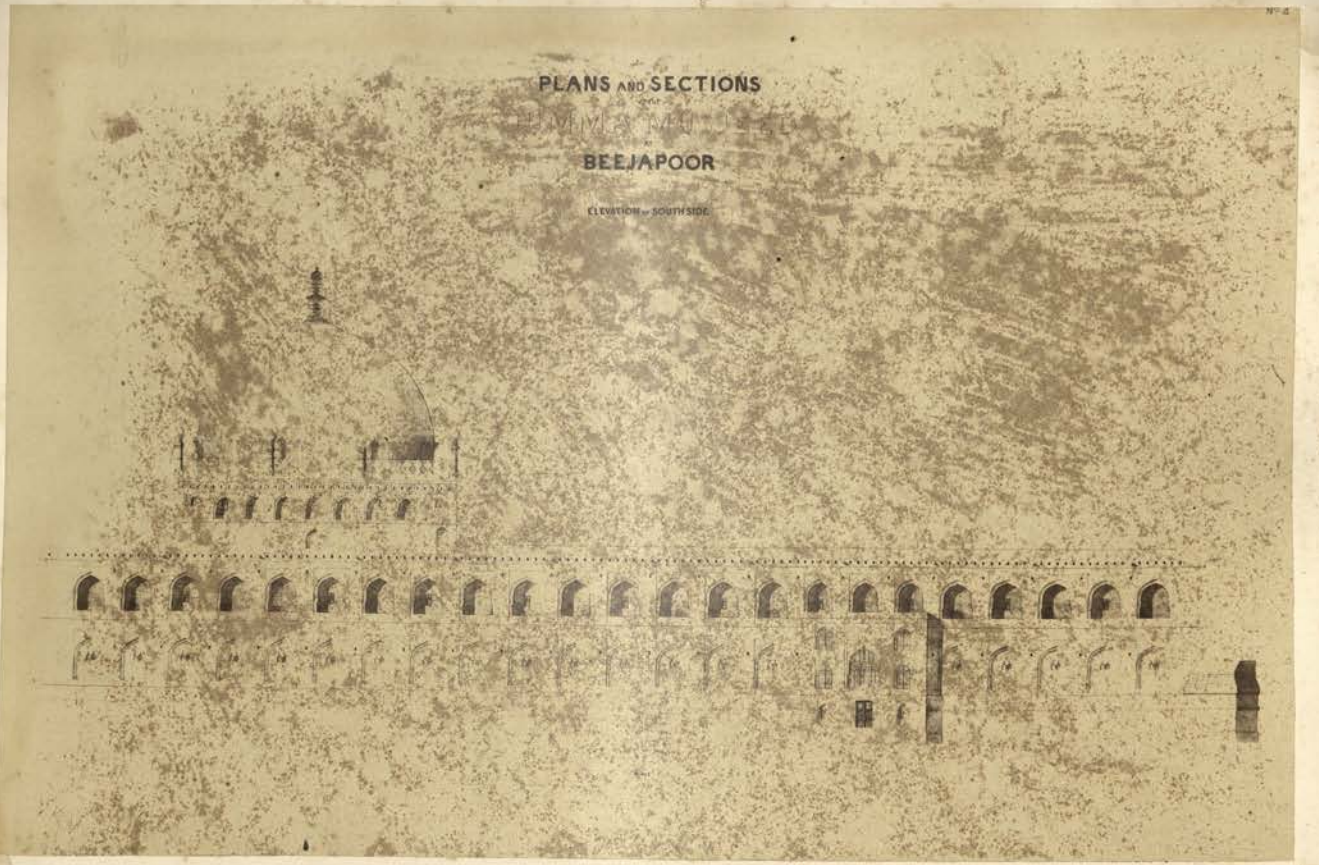
ELEVATION OF NORTH SIDE



PLANS AND SECTIONS

BEEJAPOOR

ELEVATION OF SOUTH SIDE.



# PLANS AND SECTIONS

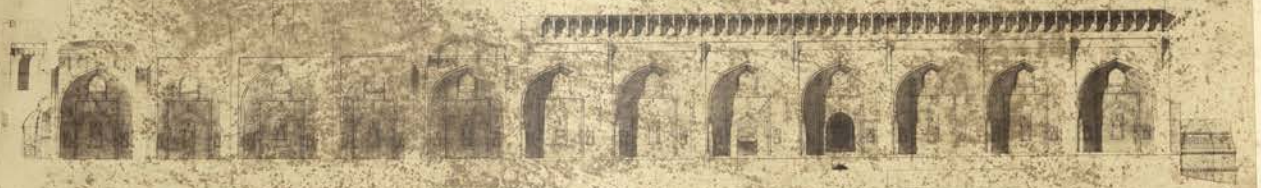
OF THE

JUMMA MUSJEED

AT

# BEEJAPOOR

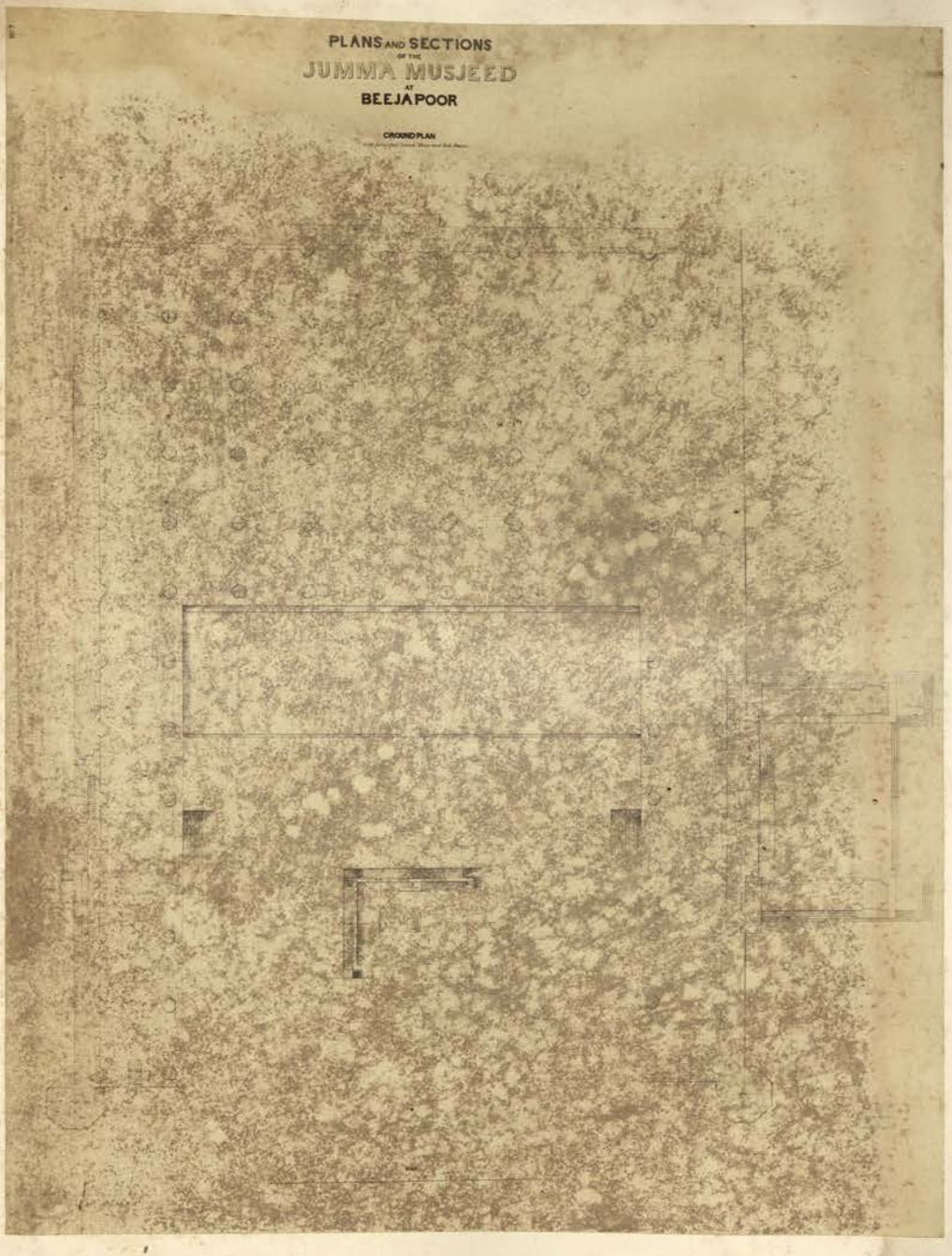
SECTION A B

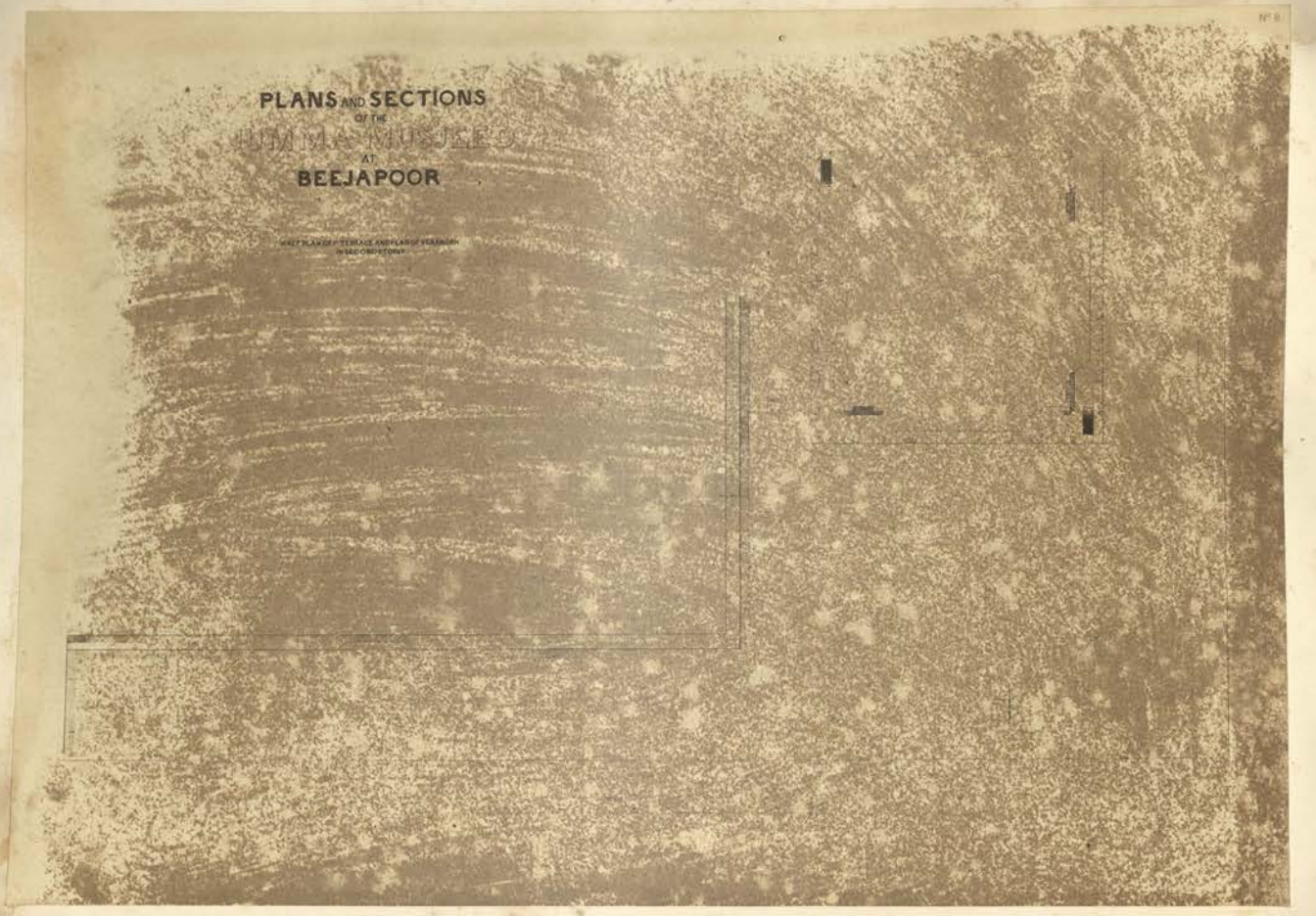


# PLANS AND SECTIONS
OF THE
JUMMA MUSJEED
AT
BEEJAPOOR

SECTION C.D.

# PLANS AND SECTIONS
OF THE
# JUMMA MUSJEED
AT
# BEEJAPOOR




PLANS AND SECTIONS
OF THE
JUMMA MUSJEED
AT
BEEJAPOOR

PLANS AND SECTIONS
OF THE
AT
BEEJAPOOR

PLAN OF SECOND TERRACE

# PLANS AND SECTIONS
OF THE
JUMMA MUSJEED
AT
# BEEJAPOOR

ENLARGED DRAWING SHEWING CONSTRUCTION OF DOME

SECTION

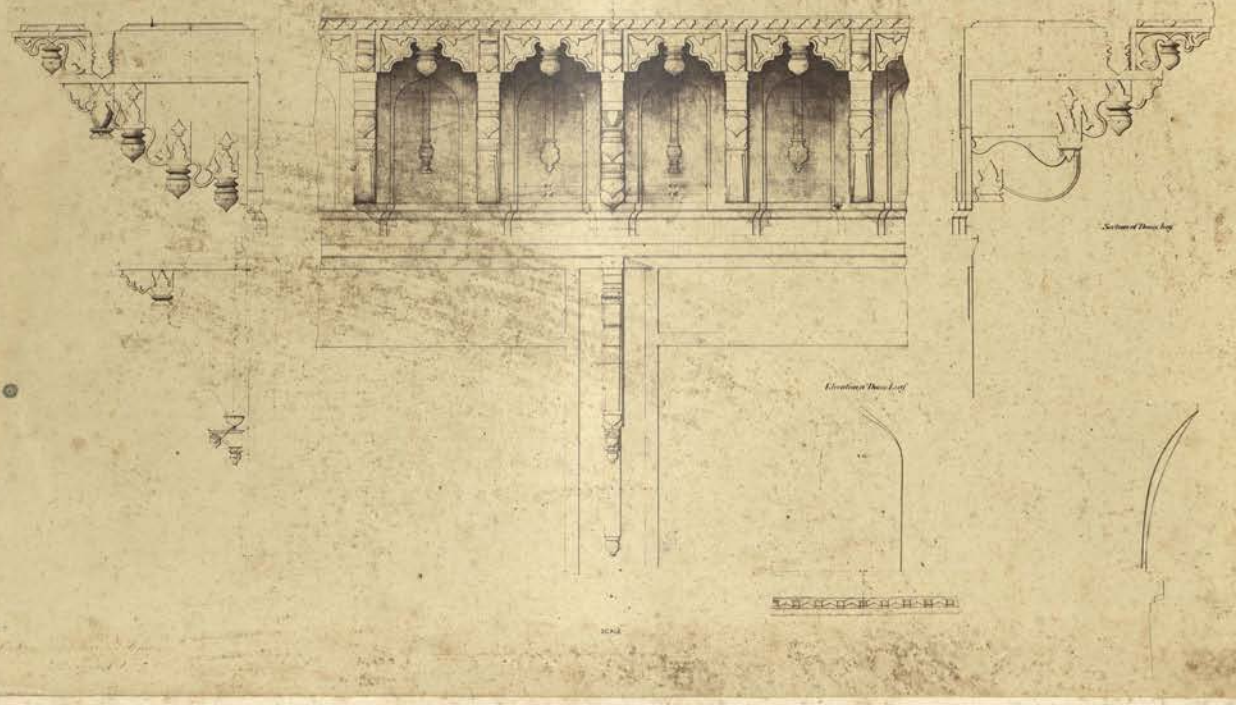
PLAN

# PLANS AND SECTIONS OF THE JUMMA MUSJEED AT BEEJAPOOR

SIDE ELEVATION OF LARGE BRACKET

DETAIL DRAWING OF THE PRINCIPAL MOULDING

SIDE ELEVATION OF SMALL BRACKET

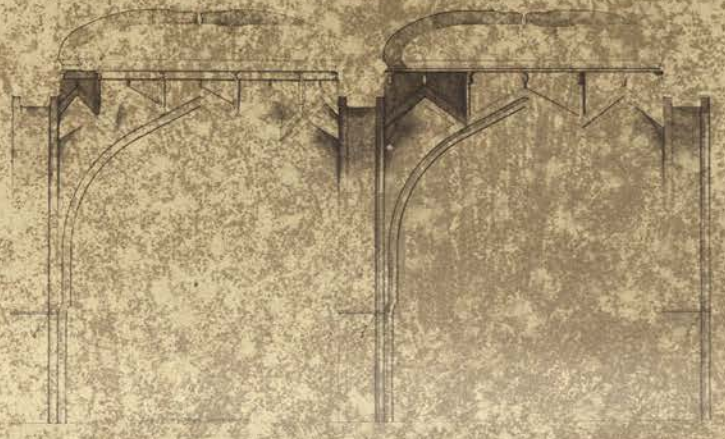


N° II

# PLANS AND SECTIONS
OF THE
# JUMMA MUSJEED
AT
# BEEJAPOOR

AN ANGLE DRAWING OF PART OF THE ARCHING IN THE MOSQUE
SHEWING THE CONSTRUCTION OF THE SMALL DOMES of the ROOF

SECTION

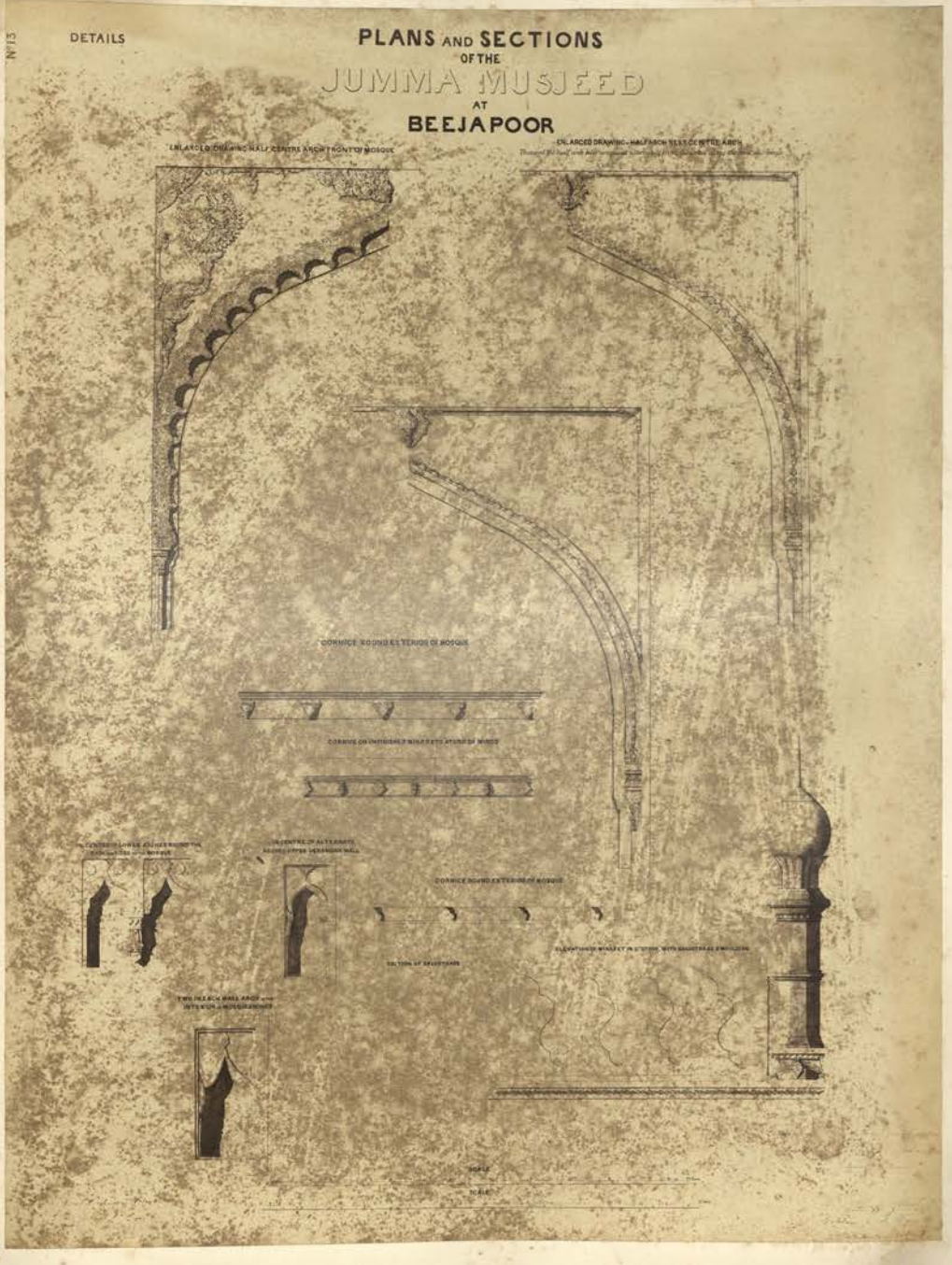


PLAN

N°13

DETAILS

# PLANS AND SECTIONS
OF THE
# JUMMA MUSJEED
AT
# BEEJAPOOR


ENLARGED DRAWING HALF CENTRE ARCH FRONT OF MOSQUE
ENLARGED DRAWING HALF ARCH WEST OCTAGE ARCH
CORNICE ROUND EXTERIOR OF MOSQUE
CORNICE ON INTERIOR MINARETS AT ANGLES OF MOSQUE
CENTRE OF ALTERNATE SECOND UPPER VERANDAH ARCH
CORNICE ROUND EXTERIOR OF MOSQUE
SECTION OF BRACKETS
ELEVATION OF HALF PART OF STONE WITH BALUSTRADE & PINNACLES
TWO HALF ARCH WALL ARCHES WITH WORK & MOULDINGS OVER
SCALE
SCALE

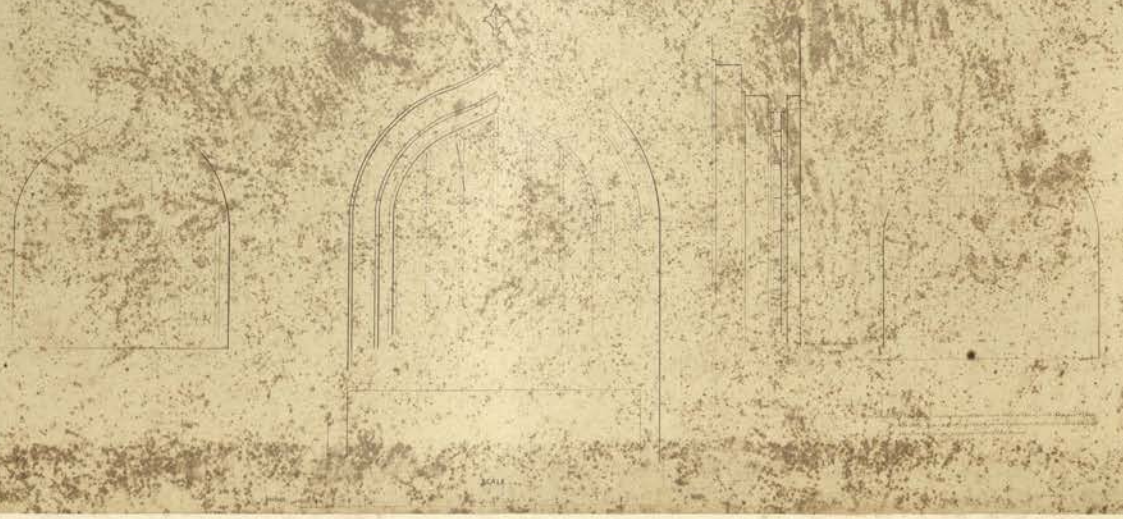
N°14

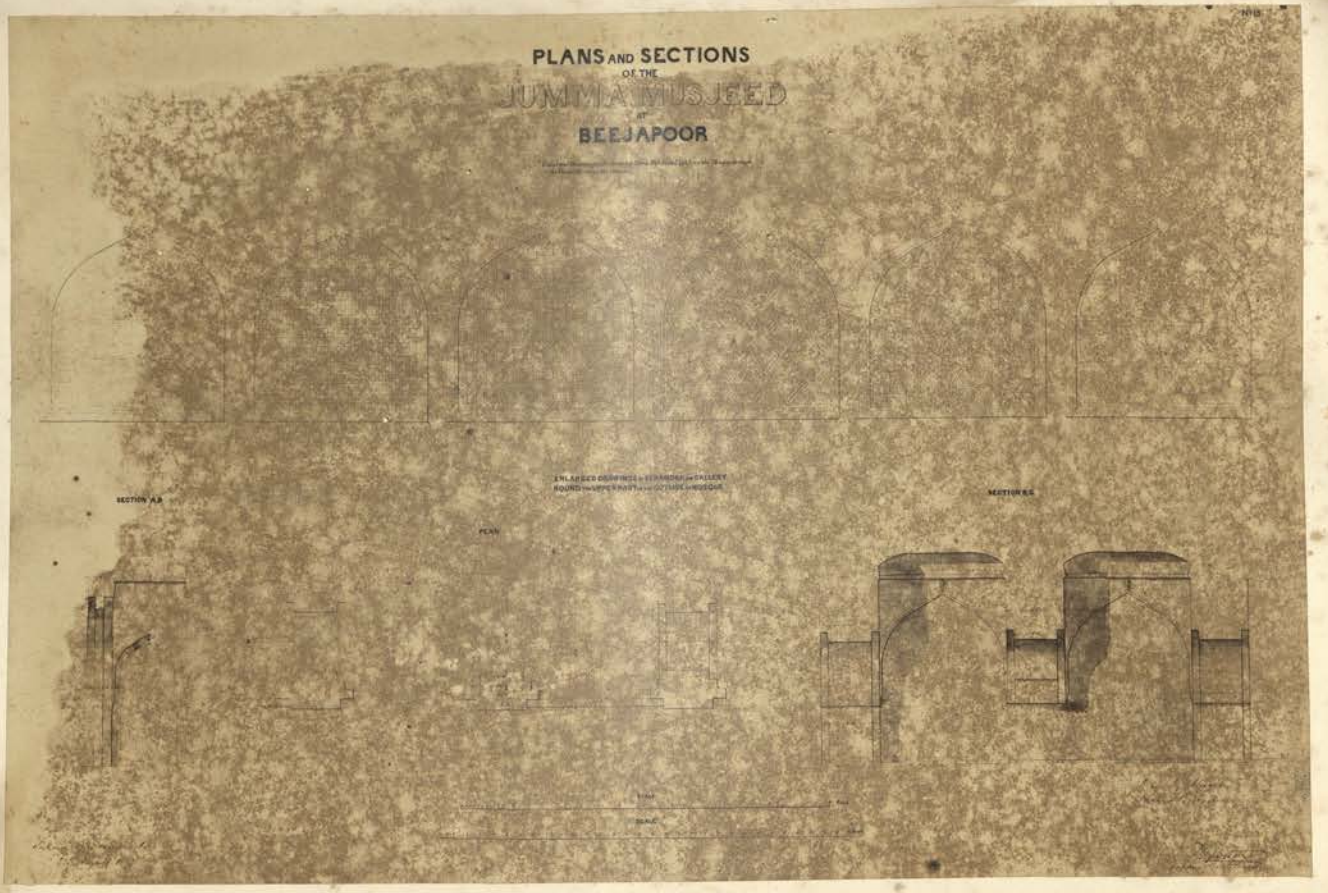
# PLANS AND SECTIONS
OF THE
# JUMMA MUSJEED
AT
# BEEJAPOOR

*Enlarged Drawings of Perforated Stone Windows lighting the Mosque through the Verandah round the interior — to Scale*

INNER ELEVATION of a WINDOW between THE CHUNAM FRAME

SECTION thro INTERIOR




PLANS AND SECTIONS
OF THE
JUMMA MUSJEED
AT
BEEJAPOOR
SECTION A.B
PLAN
SECTION C.D

# MEHTUREE MEHAL.

THE ſtory of this ſingular but beautiful building cannot be better told than it is done by Colonel Sykes in the following extract from a paper written by him, and publiſhed in the third volume of the Tranſactions of the Bombay Literary Society. It is there ſaid that "the Maitree Kujoos, or Mehturee Mehal, is a ſmall but very elegant gateway and moſque about the centre of the city, built by a Hallalehore (a ſweeper). That an individual ſo debaſed ſhould have the ability to raiſe ſuch a work is accounted for in the following manner:—Ibrahim Shah the Firſt was ſaid to have been afflicted with a dreadful malady, and, having in vain had recourſe to medicine and human means, at laſt endeavoured to avail himſelf of planetary influence. A crafty aſtrologer, on being conſulted, reſolved to profit from the king's credulity: expounding the book of fate to him, he pretended that his recovery depended on his preſenting a large and ſpecific ſum of money to the firſt perſon he ſaw on a particular morning—of courſe intending that perſon ſhould be himſelf. Unfortunately, however, for the aſtrologer, the king happened to riſe much earlier than uſual that morning, and the firſt perſon he ſaw was the ſweeper in the palace yard; to him, therefore, the king gave the money; and the poor creature, overloaded with unexpected wealth, knew not better how to diſpoſe of it than in building the Maitree Kujoos. From the angles of the building hang maſſy ſtone chains, which muſt have been cut out of ſolid blocks, as there are no joinings in the links.

"The Maitree Kujoos has been built of a ſuperior kind of ſtone, cloſe-grained, admitting of a good poliſh, and with ſeveral ſhades of colour in it: my knowledge of mineralogy was too limited to enable me to claſs it. The buildings are in a good ſtate of repair, although about 260 years old. Ibrahim Shah having reigned between 1534 and 1557."

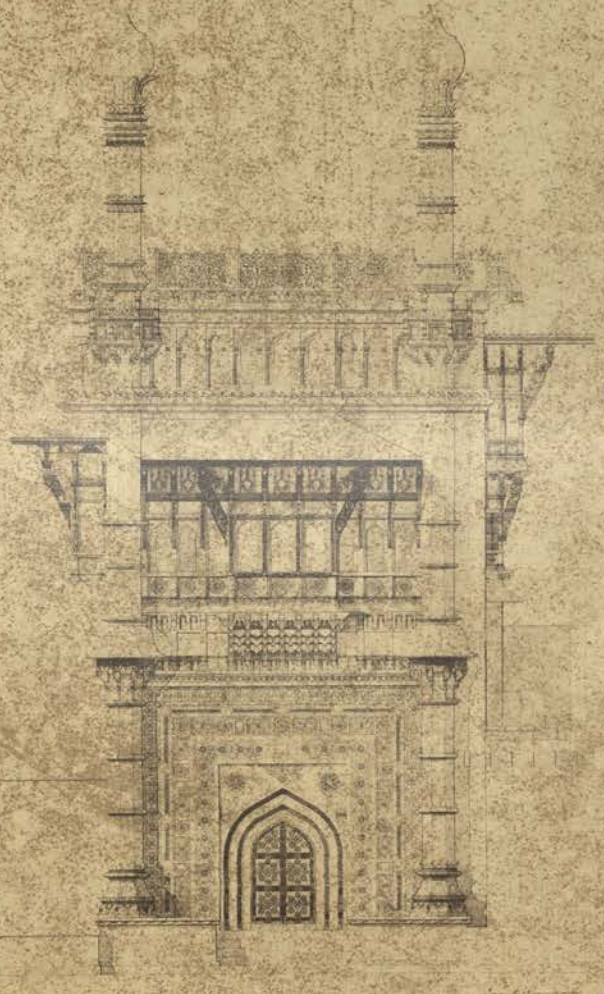
Even if this ſtory ſhould not prove to be literally correct, it is at leaſt extremely characteriſtic of the building and of the people among whom it was erected.

As it now ſtands it is only a gateway leading to a court yard, in which it was intended to place a moſque or ſome other building; but the funds were apparently laviſhed on the elaborate decoration of the entrance, and the reſt is left incomplete in deſign, and unfiniſhed in detail.

The ornaments of the building are only to be ſurpaſſed by thoſe of the Ibrahim Rozah, illuſtrated in a previous number, but ſhow a much greater tendency towards the ſtyle of the Hindoos than is found in the Royal Tomb, for though the deſign of this gateway is almoſt excluſively Mahommedan, the details are, with few exceptions, ſuch as are only found in the Hindoo buildings of that period; but few even of theſe are richer or more elegant than this beautiful and fantaſtic ſpecimen of Eaſtern Art.

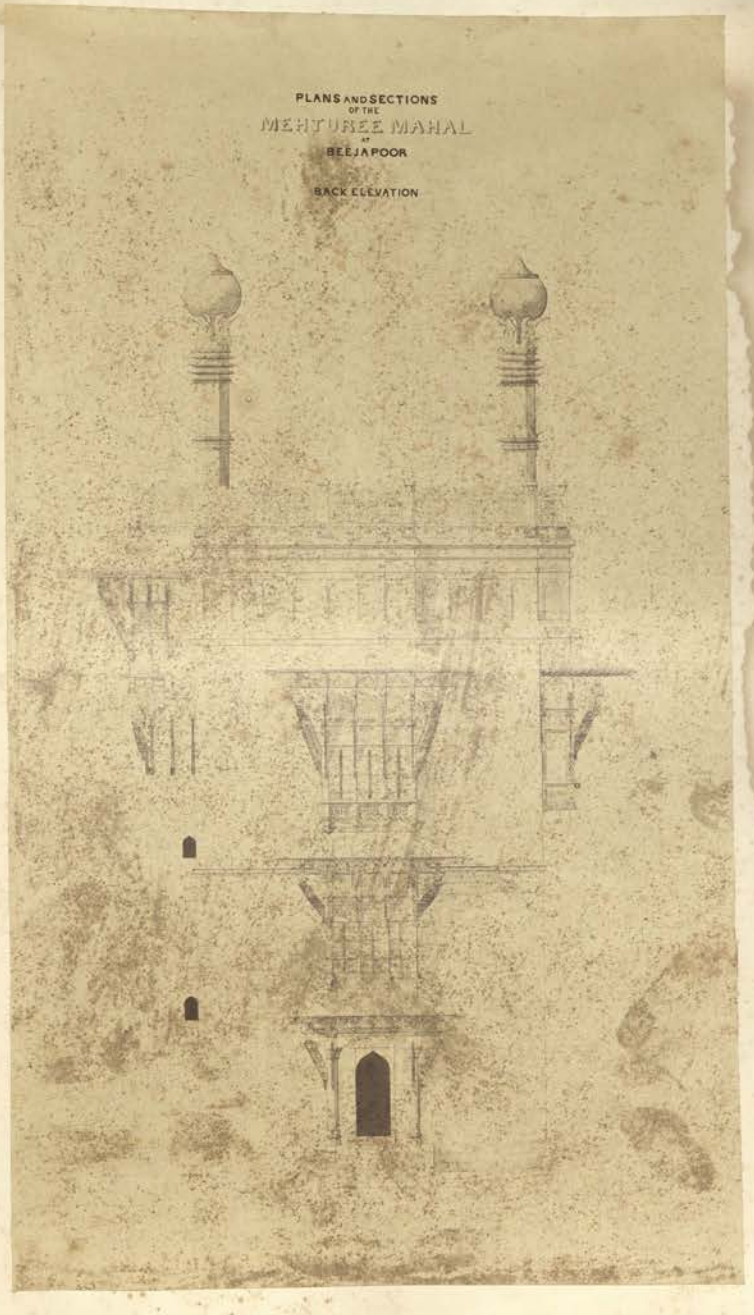
PLANS AND SECTIONS
OF THE
MEHTURIZMAHAL
AT
BEEJAPOOR

FRONT ELEVATION



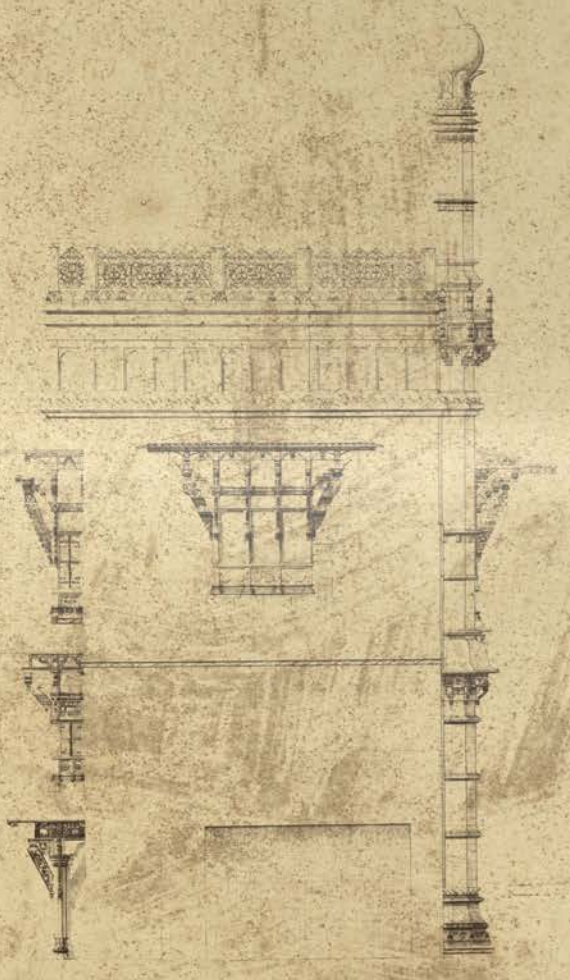
PLANS AND SECTIONS
OF THE
MEHTUREE MAHAL
AT
BEEJAPOOR

BACK ELEVATION



PLANS AND SECTIONS
OF THE
MEHTUREE MAHAL
AT
BEEJAPOOR

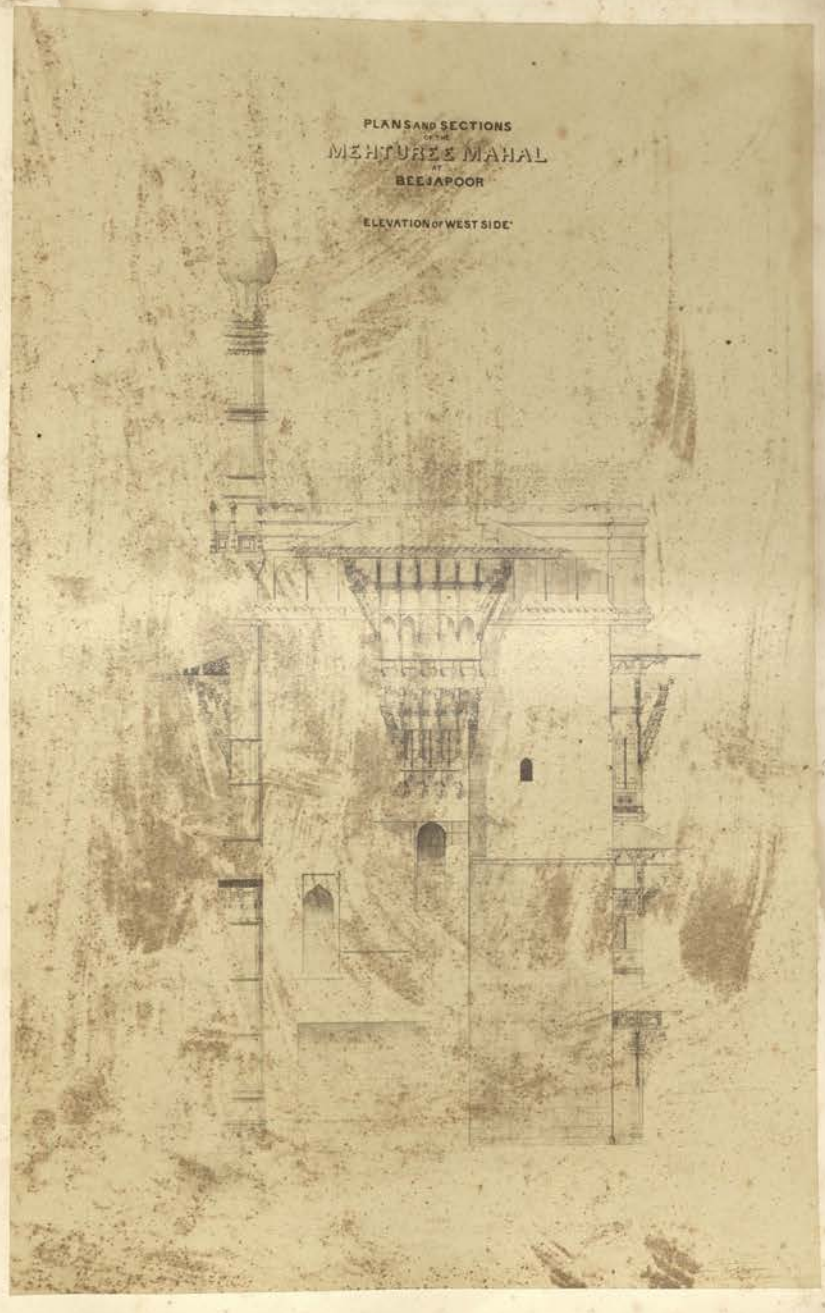
ELEVATION OF THE EAST SIDE



SCALE

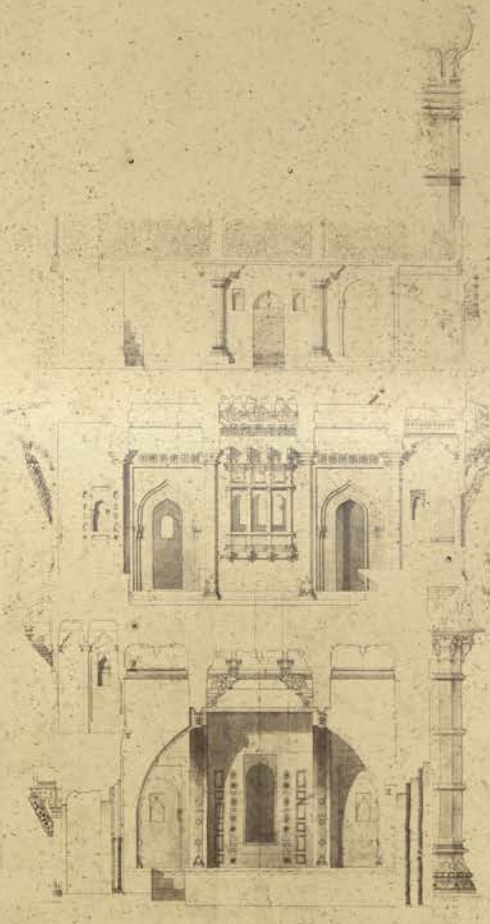
PLANS AND SECTIONS
OF THE
MEHTUREE MAHAL
AT
BEEJAPOOR

ELEVATION OF WEST SIDE



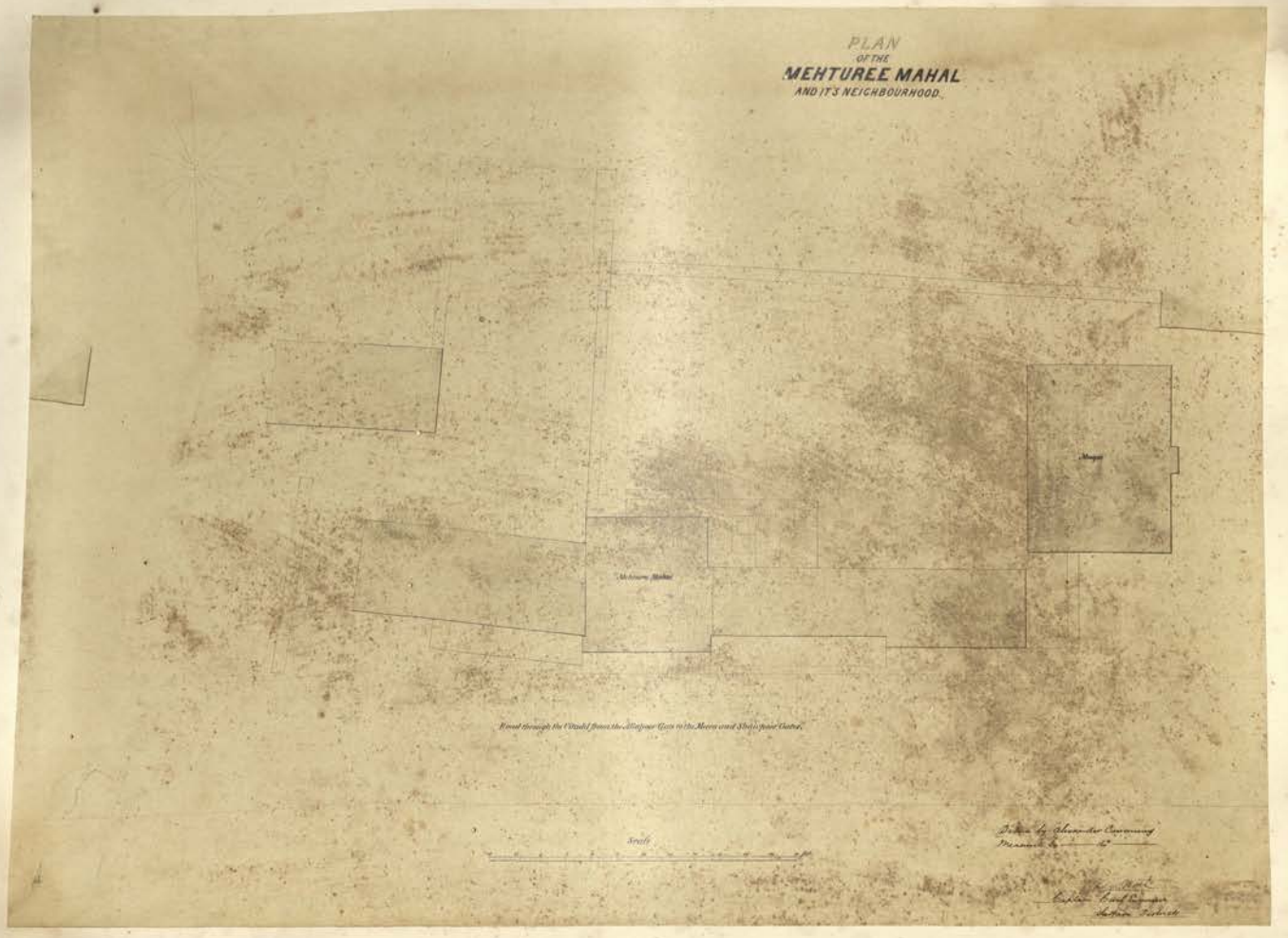
PLANS AND SECTIONS
OF THE
MEHTUREE MAHAL
AT
BEEJAPOOR

SECTION



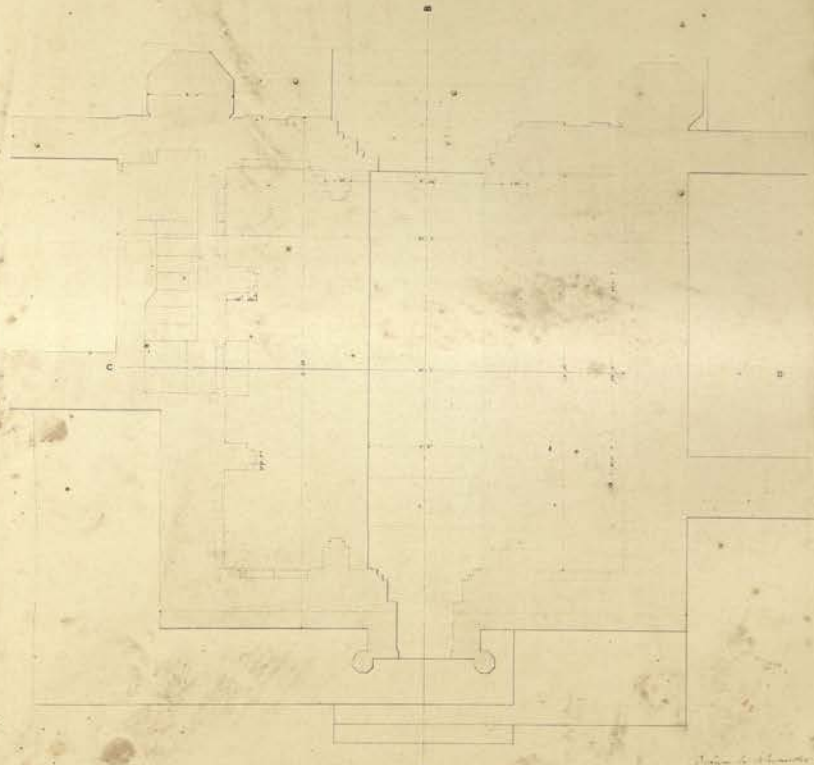
SCALE

PLANS AND SECTIONS
OF THE
MEHTUREE MAHAL
AT
BEEJAPOOR
SECTION
SCALE


PLAN
OF THE
MEHTUREE MAHAL
AND IT'S NEIGHBOURHOOD.
Mosque
Scale

# PLANS AND SECTIONS
OF THE
# MEHTUREE MAHAL
AT
# BEEJAPOOR

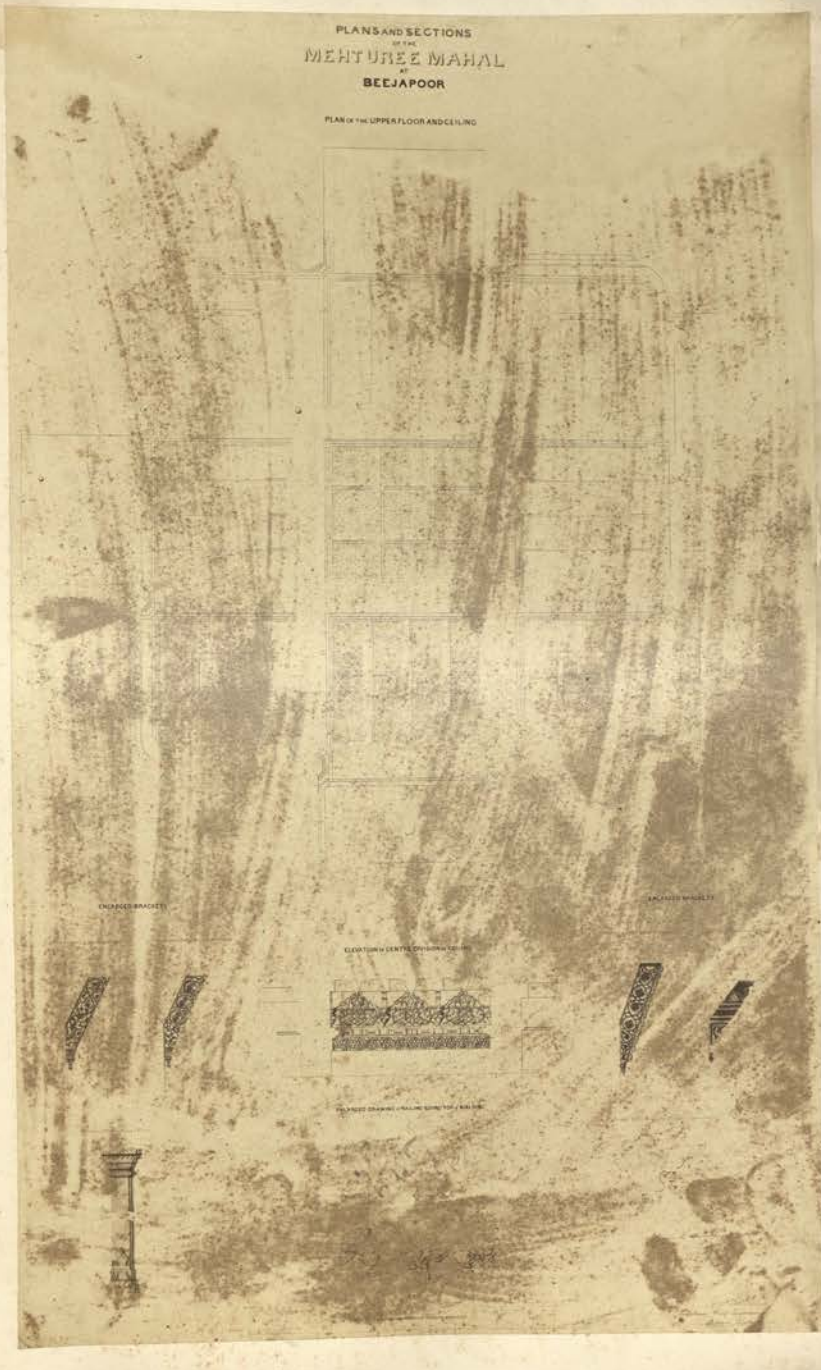
GROUND PLAN ON THE LEVEL OF MINARET BASES.



SCALE

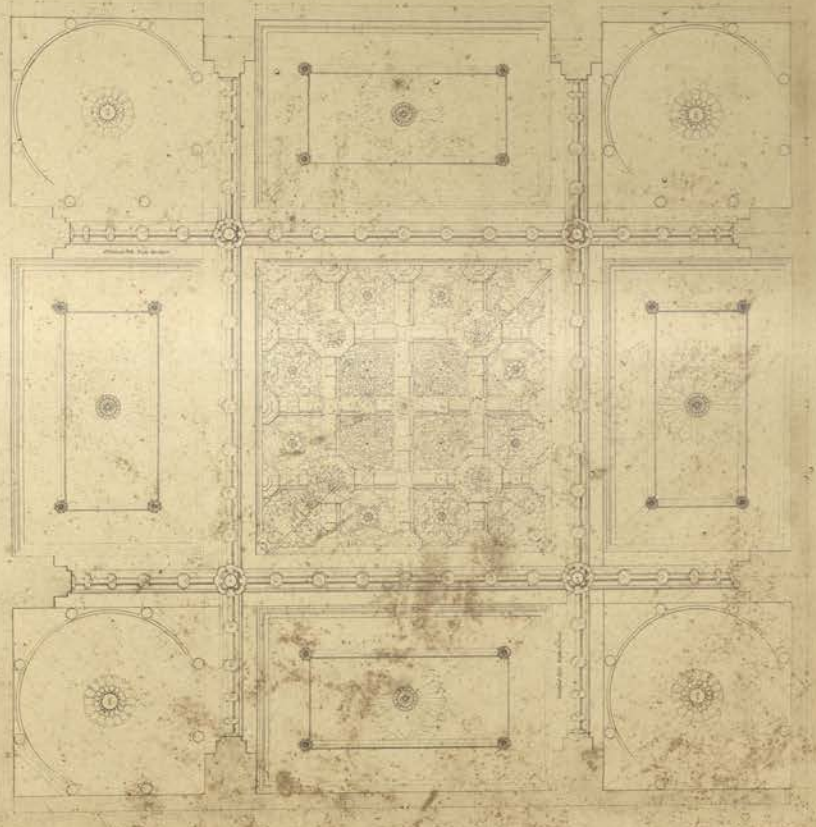
PLANS AND SECTIONS
OF THE
MENTUREE MAHAL
AT
BEEJAPOOR

PLAN OF THE UPPER FLOOR AND CEILING



# PLANS AND SECTIONS
OF THE
# MEHTUREE MAHAL
AT
# BEEJAPOOR

ENLARGED DRAWING OF LOWER CEILING SHEWING
THE STONE RIBS SUPPORTING UPPER FLOOR



SCALE

PLANS AND SECTIONS
OF THE

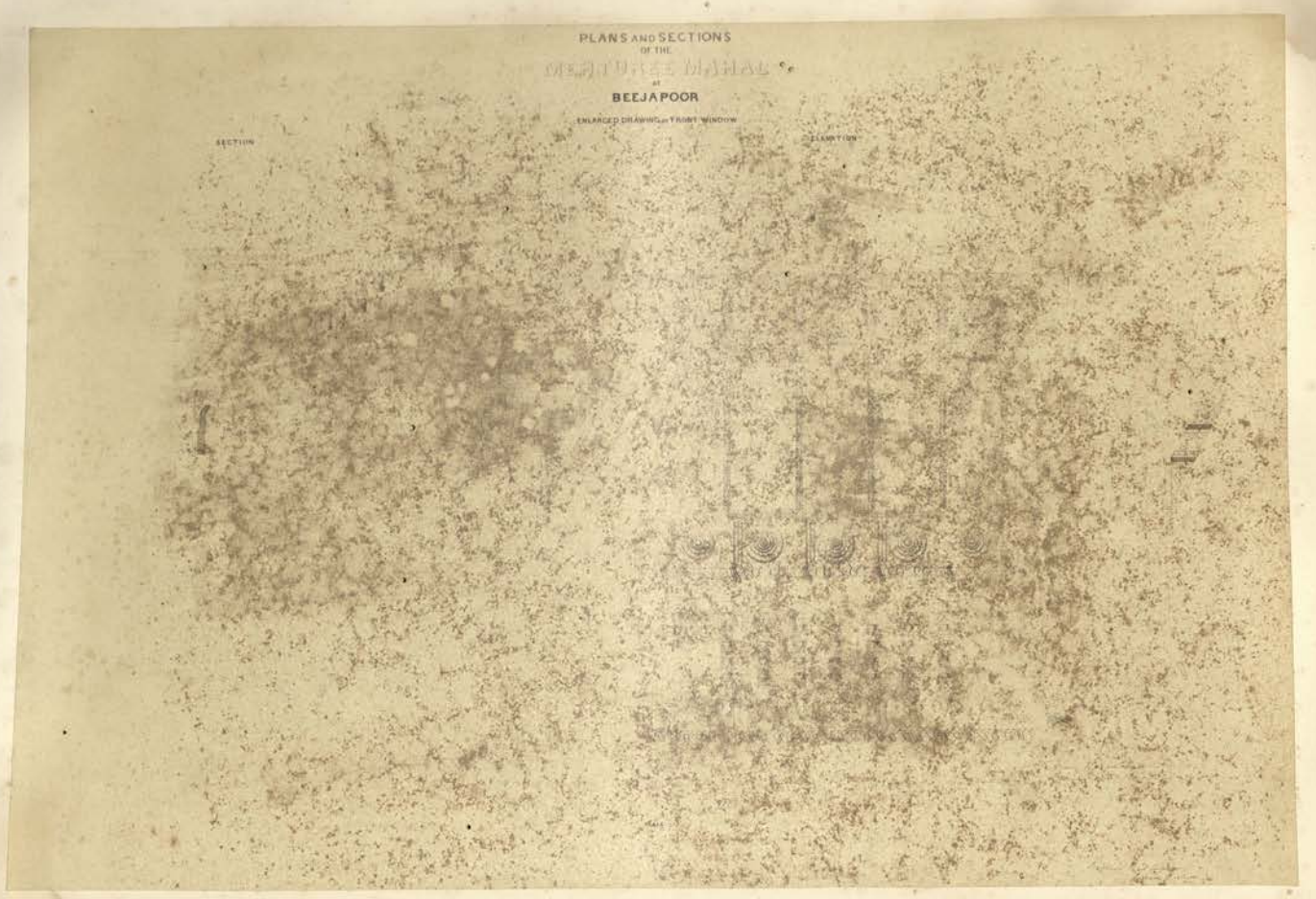
AT

BEEJAPOOR

ENLARGED DRAWING OF FRONT WINDOW

SECTION

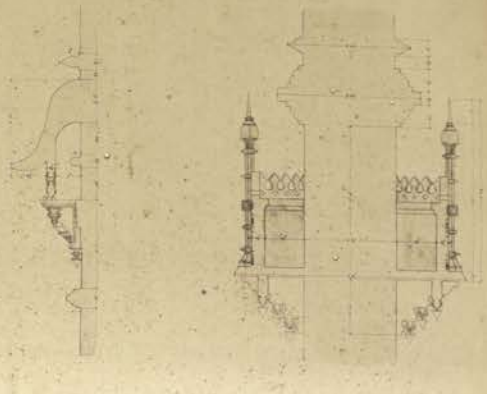
ELEVATION



# PLANS AND SECTIONS
OF THE
# MEHTUREE MAHAL
AT
# BEEJAPOOR

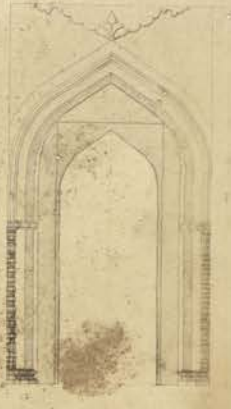
BRACKET PLACED DIAGONALLY IN ANGLE AT JUNCTION OF RIBS IN LOWER CEILING

MINARET DETAILS



ELEVATION OF FRONT DOORWAY

ELEVATION OF INNER SIDE BACK DOORWAY



PLAN OF CEILING IN LOWER BACK WINDOW

SCALE

SCALE FOR BRACKET

# TAJ BOWREE.

THERE is no claſs of buildings ſo purely local or ſo characteriſtic of India and its inhabitants as that devoted to the adornment of the bathing places or wells, which, from the heat of the climate and the cleanly habits of the natives, are found everywhere, and on which princes and people have laviſhed their labour and their wealth during all ages of Indian civilization.

Generally ſpeaking, the moſt magnificent works of this kind are the ghauts which lead down to the ſacred Ganges or other ſtreams; but frequently equal care, and almoſt greater magnificence, are beſtowed on the flights of ſtairs leading down to deep wells, which, though entirely underground, are adorned with long colonnades and deeply-receſſed chambers, and, from their coolneſs, always form a favourite place of reſort to the natives in the heat of the day.

A third claſs conſiſts of open tanks ſurrounded by cloiſters, from which the water is approached by handſome flights of ſteps. To this claſs belongs the Taj Bowree of Beejapore, which, though neither ſo magnificent nor ſo pictureſque as many that are found in other parts of India, is ſtill a pleaſing ſpecimen of the more modern ſtyle of hydraulic architecture among the Mahomedans of India.

Its erection is aſcribed to Malik Scindial, a favourite miniſter of Mohammed Shah, who, as before ſtated, reigned A.D. 1626—1660.

The Malik—ſo runs the ſtory—was entruſted by his maſter with a miſſion of great delicacy to a foreign court; but, knowing that the penalty of a prince's favour is the envy and hatred of his rivals, took ſuch precautions before his departure as ſhould enſure his acquittal in the event of his being accuſed of betraying his maſter, as he fully expected would be the caſe during his abſence. What he had foreſeen took place. The king, liſtening to the accuſations of his enemies, condemned his former favourite to death; but, before the ſentence could be carried into execution, Scindial produced the proofs of his innocence of the crime laid to his charge; and the king was ſo horror-ſtruck at his own precipitancy and injuſtice, that he offered him anything he choſe to aſk, even if it were his kingdom. The Malik replied, that as it was now impoſſible that he ſhould have a family to perpetuate his name, he was deſirous of conſtructing ſome work which ſhould make him remembered with gratitude by his countrymen in future ages. On this the king agreed to ſupply whatever funds were wanted, and the Taj Bowree was the reſult.

Whether it was that the work was commenced late in the life of Scindial or his maſter, it never was finiſhed; and although the tank itſelf is complete, many of its projected adjuncts and ornaments remain imperfect to the preſent day.

Towards the ſtreet the building conſiſts of an arcaded façade, 470 feet in extent, with a projecting return at each end. In the centre of this is a vaulted archway, adorned with two minarets, through which acceſs is obtained to a double flight of ſtairs leading down to the water. The tank itſelf is cut out of the ſolid rock to a depth of 64 feet, and is about 220 feet ſquare. An open corridor runs round the whole, by which acceſs is had to incomplete porticos on right and left, and ſo one more nearly perfect on the ſide oppoſite the principal entrance.

The whole of this part, however, is in a very incomplete ſtate, and only ſufficient exiſts to indicate the magnificence it was intended to beſtow upon it.

Owing to the lateneſs of its date, on the very verge of the fall of the Adil Shahy dynaſty, its details have neither the richneſs nor the vigour of the earlier ſpecimens of the ſtyle, but they are ſtill not without grace and elegance, and altogether ſeem well adapted to the poſition they are intended to occupy.

N°1

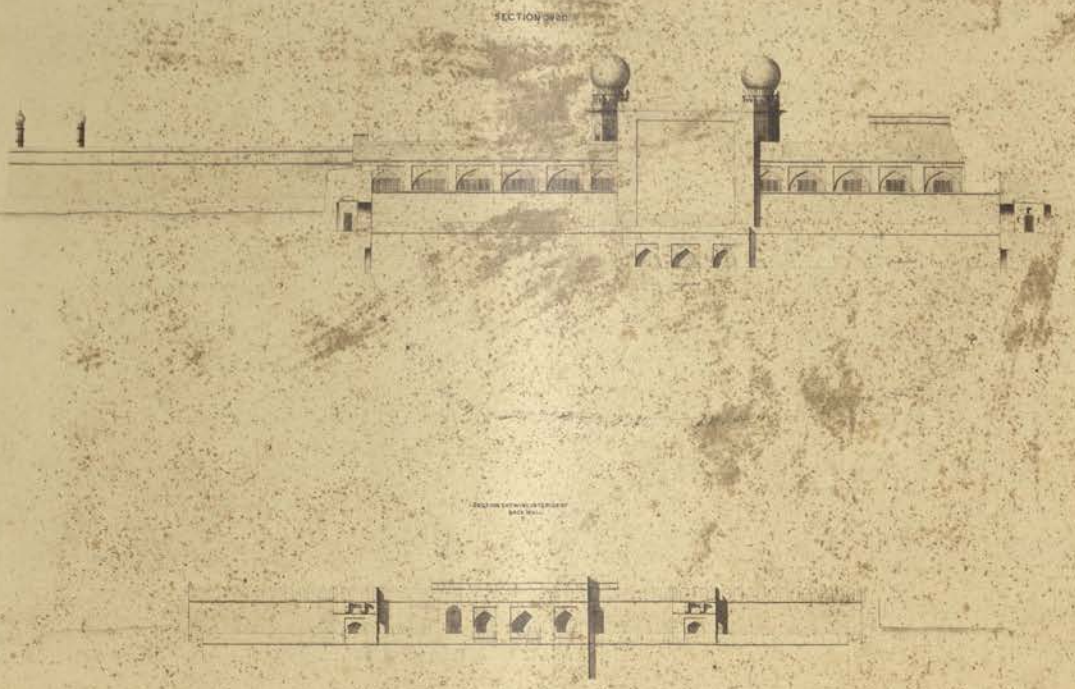
# PLANS AND SECTIONS
OF THE
# TAJ BOWREE
AT
# BEEJAPOOR

FRONT ELEVATION

PLANS AND SECTIONS
OF THE
# TAJ BOWREE
AT
BEEJAPOOR

SECTION on A.B.

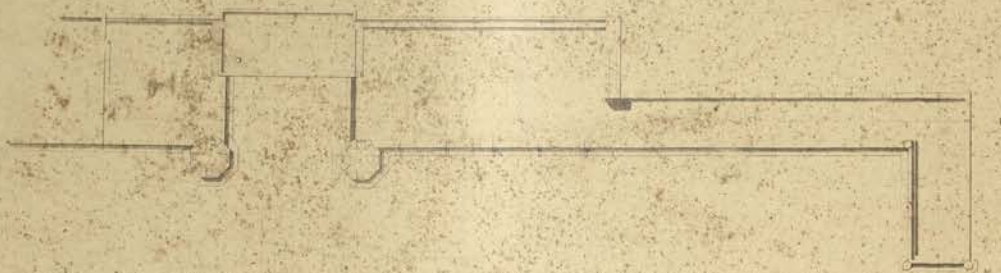
PLANS AND SECTIONS
OF THE
TAJ BOWREE
AT
BEEJAPOOR



# PLANS AND SECTIONS
OF THE
# TAJ BOWREE
AT
# BEEJAPOOR

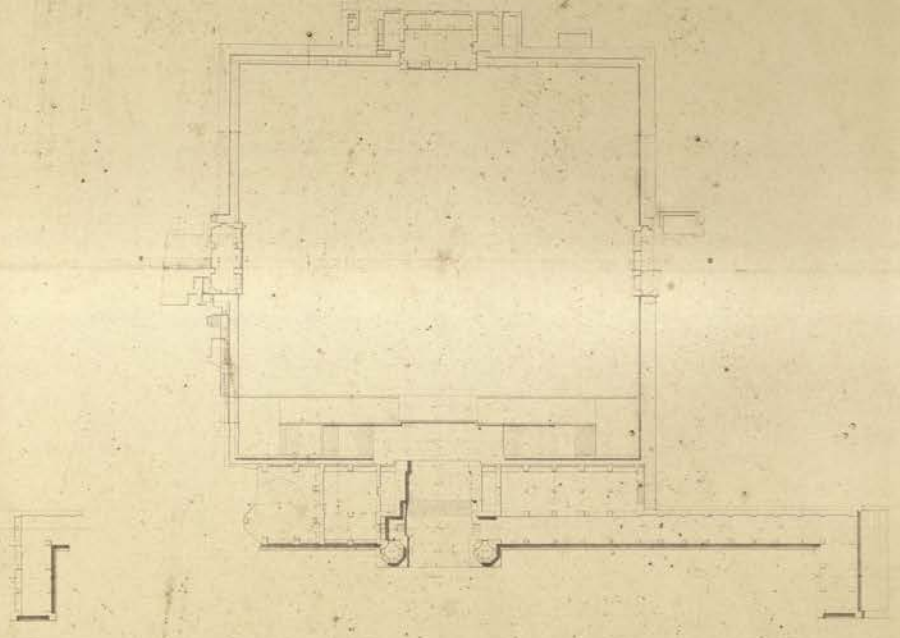
SECTION on ↓↑

PLAN of the TOP



PLANS AND SECTIONS
OF THE
# TAJ BOWREE
AT
BEEJAPOOR

GROUND PLAN



# PLANS AND SECTIONS
OF THE
# TAJ BOWREE
AT
# BEEJAPOOR

SIDE ELEVATION

MOULDING ENCLOSING THE FRONT
FRONT ELEVATION

MOULDING ON LARGE MINARET
SIDE ELEVATION

SMALL MINARET

SMALL MINARET

SMALL MINARET

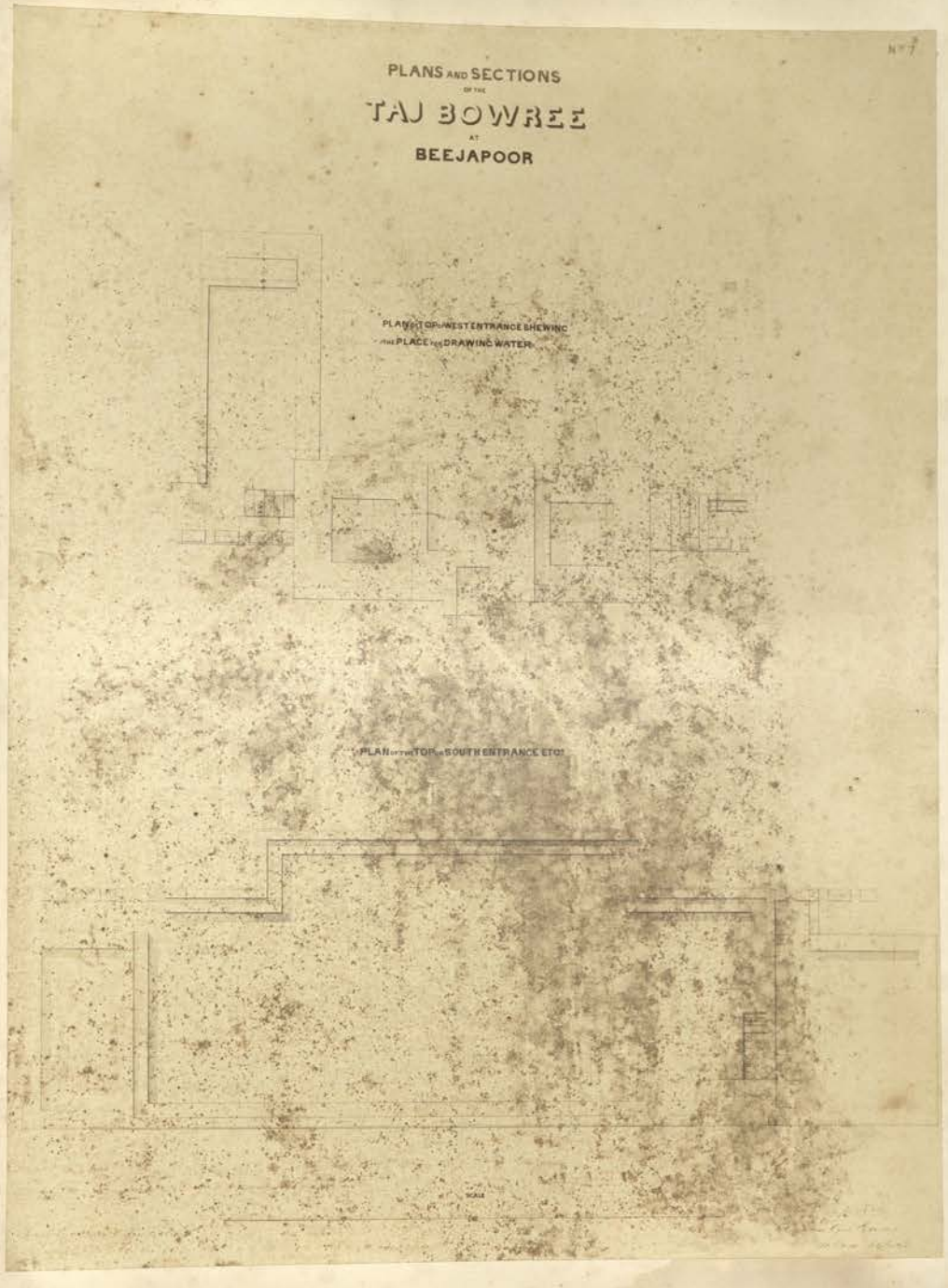
MOULDING ON LARGE MINARET
FRONT ELEVATION

ORNAMENT ON GATEWAY

SCALE

N°7

# PLANS AND SECTIONS
OF THE
# TAJ BOWREE
AT
# BEEJAPOOR



N° 5

# PLANS AND SECTIONS OF THE TAJ BOWREE AT BEEJAPOOR

ENLARGED SECTION OF A MINARET

SCALE

## ASHAR MOORBARUCK.

THE city of Beejapore is nearly circular in form, and ſurrounded by a wall ſix miles and a quarter in extent, ſtrengthened by a ditch, beyond which is the Pettah, or ſuburbs, which, in the days of its proſperity, were more extenſive than the city itſelf. Nearly in the centre of this outer encloſure, but a little more to the weſtward, is ſituated the fort alſo and nearly circular, fortified by a baſtioned wall, ſtronger and higher than that of the city, but only one mile and a quarter in length. Inſide this fort are ſituated ſix Mehals, or palaces, built by the ſucceſſive monarchs of the Adil Shahy dynaſty; and immediately beyond the ditch of the fort is a ſeventh, erected by Mahomed Shah for his own reſidence, and called by him the "Jehaz Mehal," or "ſhip palace," from its being almoſt entirely ſurrounded by water on all ſides. Owing, however, to a change in its deſtination, it is now known as the Aſhar Moobaruck or Aſhar Shereef.

The ſtory of its preſent appropriation, as told by Capt. Sydenham, is as follows. During the reign of Ibrahim II. (the predeceſſor of Mohamed), a venerable Said, Meer Mohamed Salic Hamadani, arrived at Beejapore, bringing with him ſome hairs from the head of the prophet Mahomet. The ſultan, eager to pay his reſpects to ſuch valuable relics, went out to meet him, and, having conducted him to the city, entertained him with royal magnificence for many days, and endeavoured to perſuade him to fix his reſidence at his court. This the holy man declined, as he was bent on performing the pilgrimage to Mecca. At his departure the ſultan conferred on him many rich preſents, and in return received from him two of the ſacred hairs. Theſe he placed in a golden ſhrine ſet with jewels, and viſited them on every Friday night, and conſtantly on all holy days. Originally, theſe precious relics were preſerved in a ſmall building ſtill known as the "Kadam i Ruſoul," from its being ſuppoſed to contain a footprint of the prophet, but were removed by Aurungzebe to this, the principal palace of the fallen dynaſty, on his taking poſſeſſion of the city, and reducing the kingdom to the rank of a mere province of his overgrown empire.

Although of conſiderable architectural beauty, the building is not large, extending only 135 feet north and ſouth by 100 feet eaſt and weſt. It is two ſtories high, except on the eaſt front, which is adorned by a ſpacious verandah of the whole height of the building. Immediately in front of this is a ſmall tank, ornamented with pavilions and flights of ſteps leading down to the water, beyond which are the gardens and offices belonging to the palace. It is upon the portico or verandah that the principal amount of ornament has been laviſhed; the pillars, with their bracket capitals and the ſcreen work behind, as well as the viſible parts of the roof, are all of wood, but deſigned with great elegance; and the carving and colour are both of them ſingularly appropriate to the material, and characterized by that richneſs of effect combined with appropriateneſs of detail which is found in all the buildings of that age and place.

The principal apartment in the building is a hall on the ſecond ſtory, eighty-one feet long by twenty-ſeven feet wide, opening to the weſtward, by three large windows, on the fort ditch, and to the eaſtward, on a balcony looking into the great verandah above deſcribed.

On the top of the whole building is a Talar, an elevated platform or place of prayer, ſuch as was found on the roofs of the palaces of the ſun-worſhipping kings at Perſepolis, and its preſent deſtination as a relic-ſhrine ſerves to connect this building with a religion generally aſſumed to be antagoniſtic to the purer faith of the Moſlem prophet.

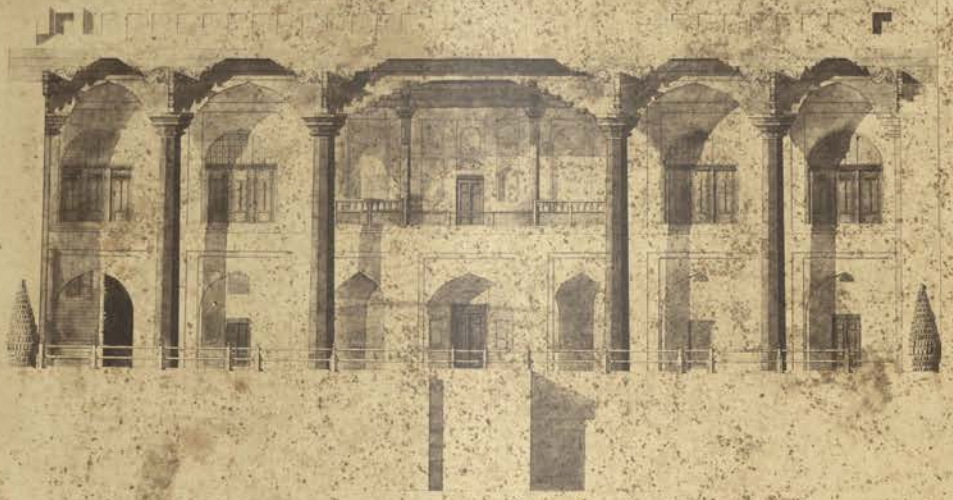
PLANS AND SECTIONS

OF THE

AT

BEEJAPOOR

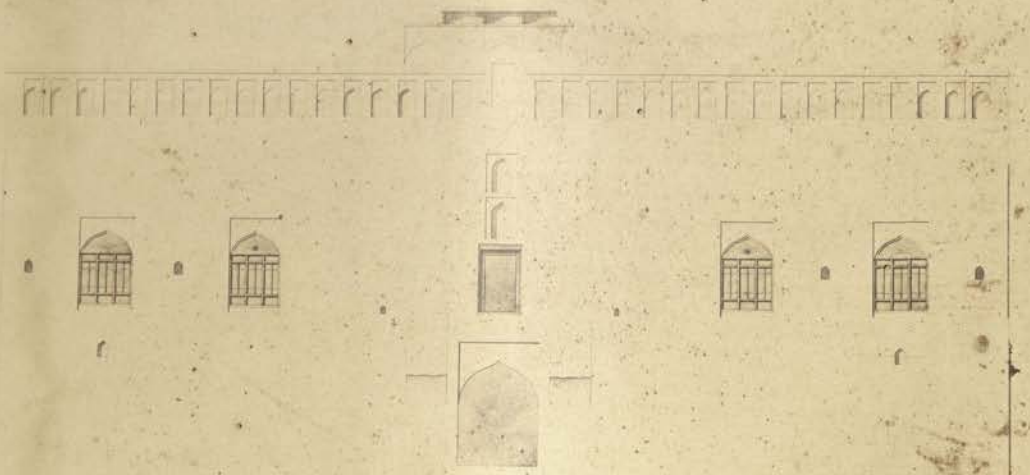
FRONT ELEVATION



SCALE

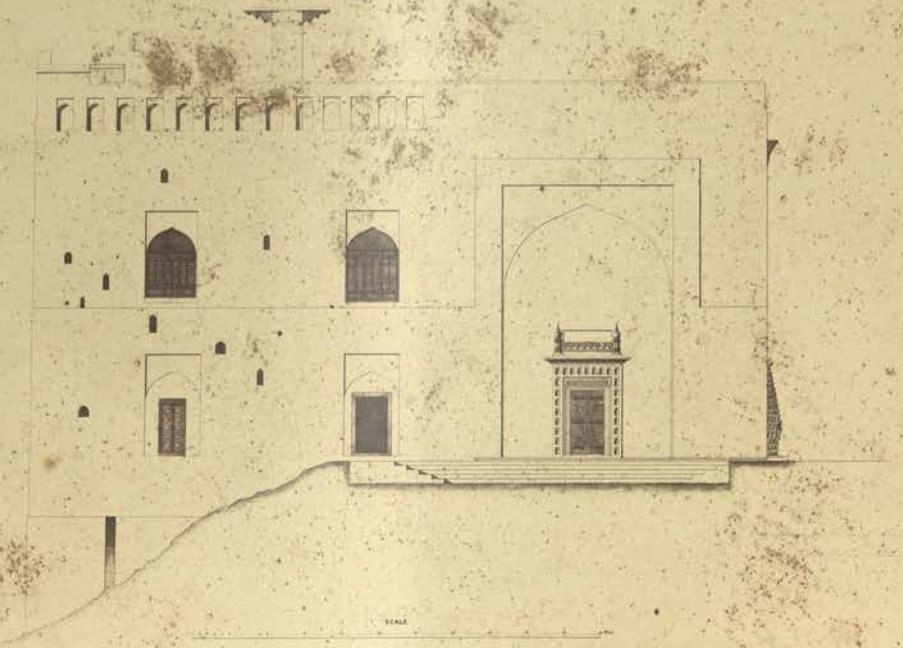
PLANS AND SECTIONS
OF THE
ASHAR MOOBAROOK
AT
BEEJAPOOR

BACK ELEVATION



# PLANS AND SECTIONS
OF THE
# ASHAR MOOBARUCK
AT
# BEEJAPOOR

SIDE ELEVATION



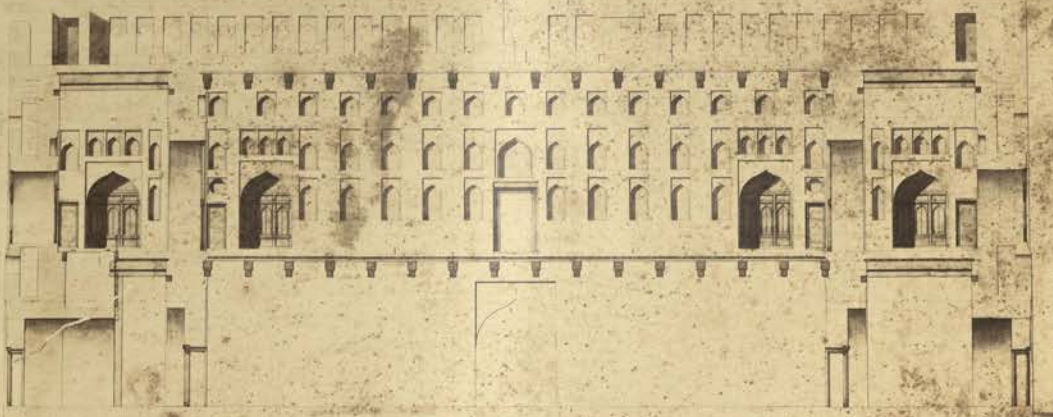
SCALE

PLANS AND SECTIONS
OF THE
ASRAR MOSQUE
AT
BEEJAPOOR

SECTION ON A.B.

# PLANS AND SECTIONS
OF THE
ASHAR MOOBARUCK
AT
BEEJAPOOR

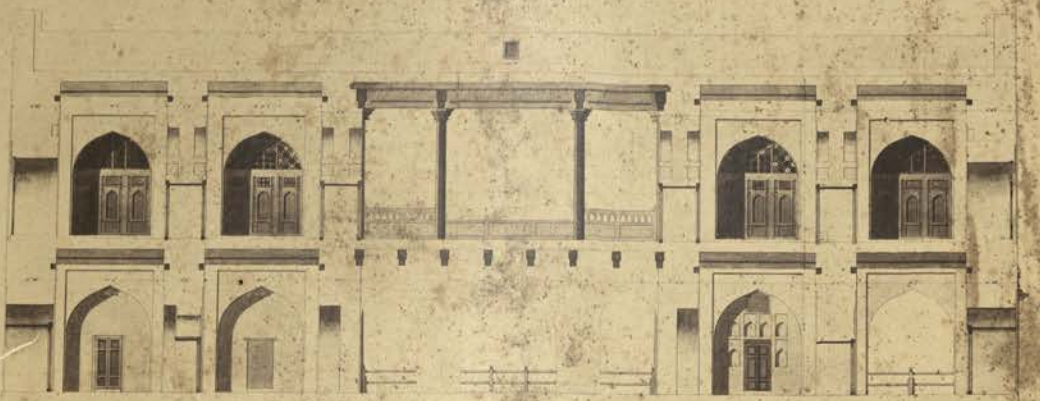
SECTION on C.D



SCALE

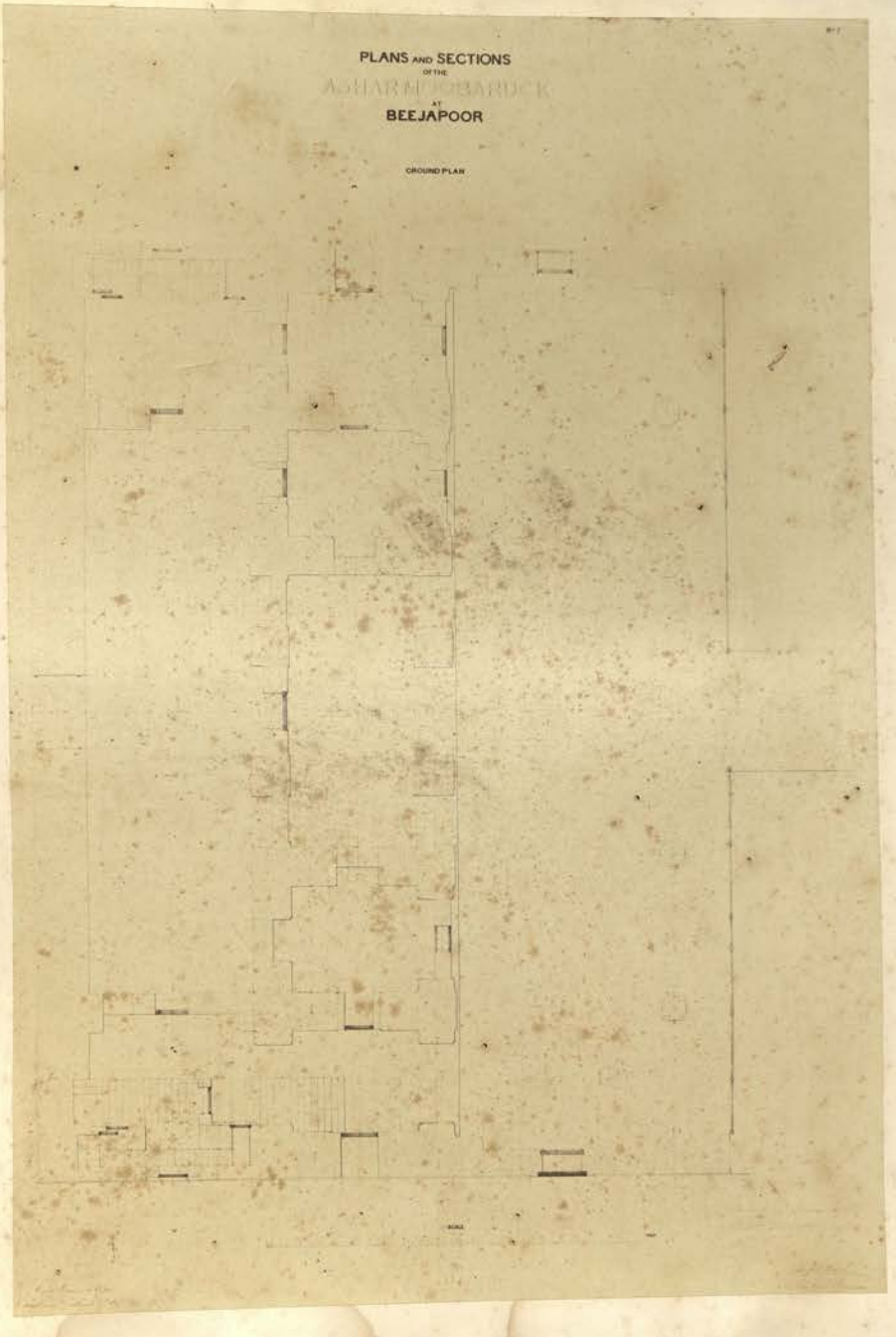
PLANS AND SECTIONS
OF THE
ASHAR MOOBARUCK
AT
BEEJAPOOR

SECTION ON E F



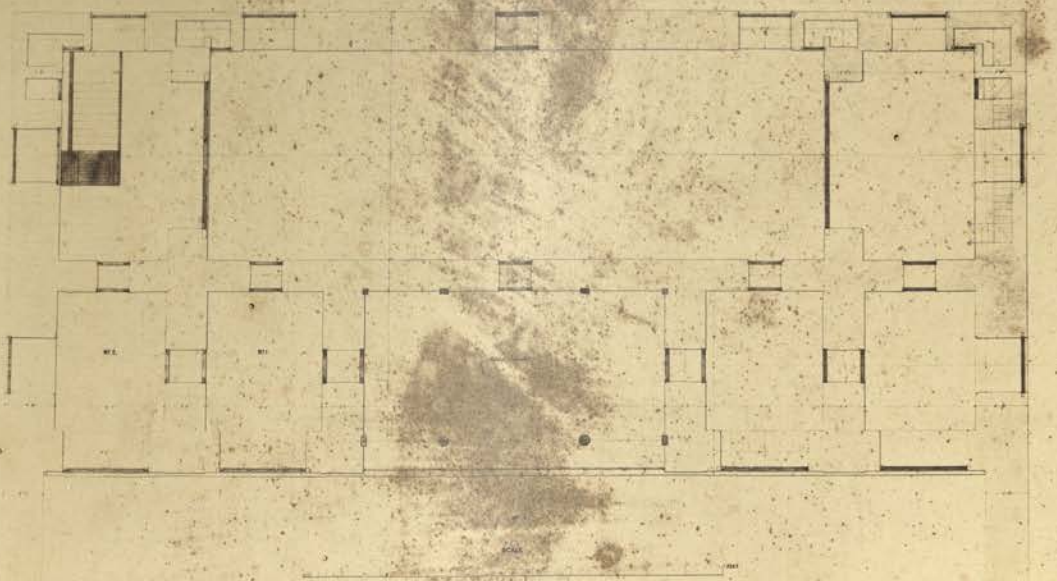
PLANS AND SECTIONS
OF THE
ASHARI MOSQUE
AT
BEEJAPOOR

GROUND PLAN



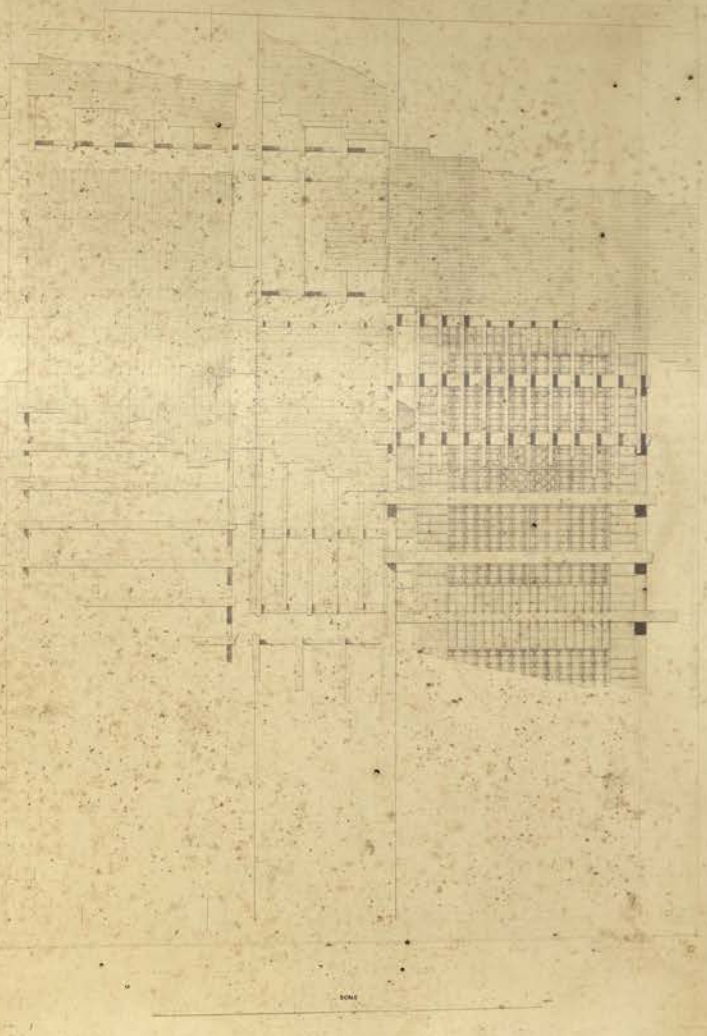
# PLANS AND SECTIONS
OF THE
# ASHAR MOOBARUCK
AT
# BEEJAPOOR

PLAN of the SECOND FLOOR



PLANS AND SECTIONS
OF THE
ASHARMOO BARUCK
AT
BEEJAPOOR

PLAN OF THE TOP SHEWING THE BEAMS JOISTS ETC
FORMING THE ROOF



DETAILS

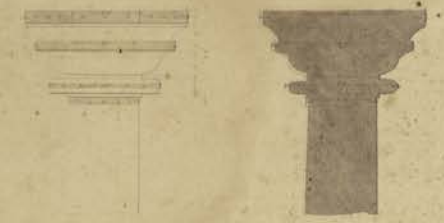
# PLANS AND SECTIONS
OF THE
AT
# BEEJAPOOR

ASHAR MOOBARUCK

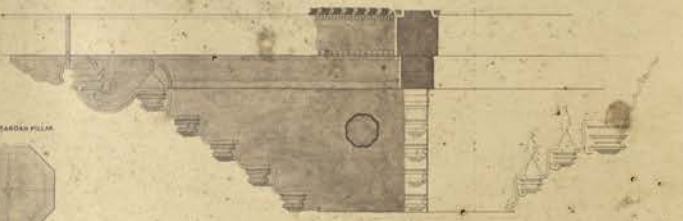
VERANDAH PILLAR

ELEVATION

SECTION

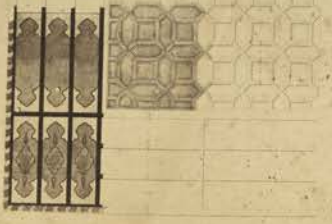


TRANSVERSE BEAM AND BRACKET



BASE OF VERANDAH PILLAR

CEILING OUTER VERANDAH



CEILING OF OUTER VERANDAH
CENTER PIECE

INNER AND GILDED VERANDAH

PILLAR AND BEAM

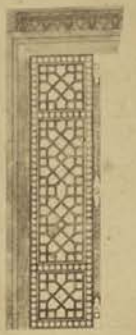
BASE OF PILLAR

CEILING

SCALE

DETAILS

# PLANS AND SECTIONS
OF THE
ASHAR MOOBARUCK
AT
BEEJAPOOR



RAILING OF GILDED VERENDAH
FRONT

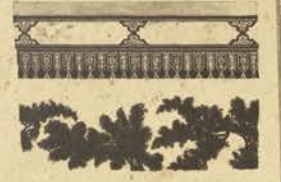
WINDOW IN BACK AND SIDES OF BUILDING

NICHES AND BEAM OF ROOM N°1

SECTION OF BEAM



BEAM OF ROOM N°3
SHEWING PART OF WALL PAINTING



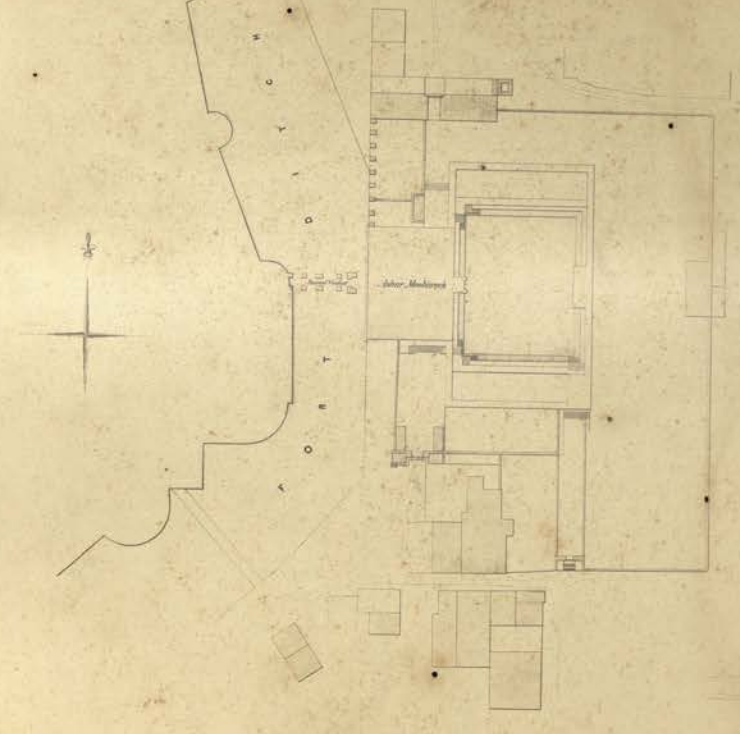
NICHE IN ROOM N°1

SCALE FOR WINDOW

SCALE FOR LOWER LINE OF DETAILS

# PLANS AND SECTIONS
OF THE
# ASHAR MOOBARUCK
AT
# BEEJAPOOR

*Plan of The Ashur Mehal and its Neighbourhood*



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